

SP D 3-52  
MR FRANK YOUNG **400**  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

NEW YORK  
N. Y.  
20 OCT 1952

the **USE** magazine for Radio and TV advertisers

20 OCTOBER 1952

50c per copy • \$8 per year

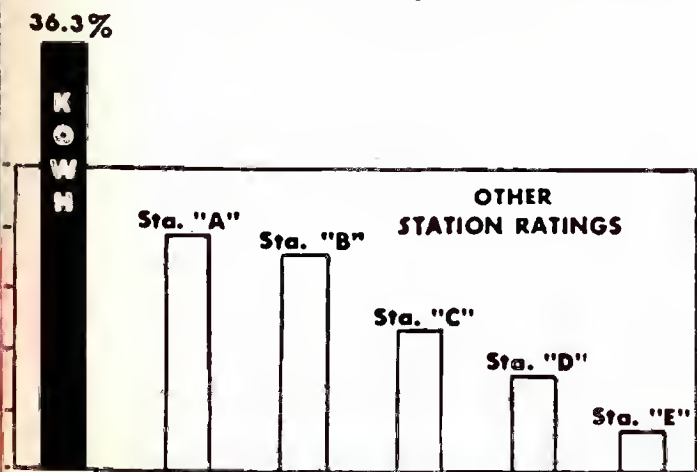
## If It Took was a Siesta...



en daily by a sizeable portion of Jamestown's population, to convince John  
th that communism couldn't produce the food direly needed by the settlement.  
o work . . . no eat," was the doughty Captain's dictum cancelling out America's  
Utopian experiment.

re's no snoozing in the competitive Omaha, Council Bluffs area either . . . yet  
e-awake KOWH manages to stay head and shoulders over all comers. Cast an  
erprising (free, of course) eye over the Hooper averaged below for the eleven-  
th period from October, 1951, to August, 1952.

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M., Monday through Saturday! (Hooper, Oct., 1951, thru August, 1952.)
- Largest share of audience, in any individual time period, of any independent station in all America! (August, 1952.)



# Kowh

OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

Whan studies give wealth of audience data on Midwest, New England  
page 25

**IS DAYTIME TV OVERPRICED?**

How spot radio campaign aimed at women sparked Ruppert comeback  
page 32

You can sell in 10 TV seconds  
page 34

Why Kingan is happy with a 4.5 rating  
page 36

Do your agency's presentations put you to sleep?  
page 38

Five ways to promote your TV program  
page 40



# "Isn't radio wonderful!"

...says **Les Cottrill** of  
**Nutrena Mills, Inc.**

E. C. Fuller, of Nutrena Mills home office,  
has forwarded the following report from Les Cottrill,  
their St. Louis Division Manager:

*"An inquiry to station WLS and our follow-up  
of the inquiry has sold two loads of egg mash crumbled for  
7000 pullets and now the man wants to know what a  
carload of chick starter will cost him for 10,000 Leghorn  
pullets that will arrive March 13. Isn't radio wonderful."*

This one inquiry represents the responsive and highly  
profitable nature of the WLS market...one of many  
such reasons why Nutrena Mills has used WLS regularly  
since discovering what this popular radio  
station can do for them, more than six years ago.

You, too, will find that sound appeal to the vast WLS  
audience will get comparable results for you...will step  
up your sales and profits, particularly throughout  
the great mid-west, where WLS reaches millions of the  
nation's most prosperous and progressive people.

Better see your John Blair man...or contact  
us, today...and start enjoying the kind of results  
WLS can deliver for you and your products.

**WLS GETS RESULTS**

**AGRICULTURAL  
INDUSTRY**

**CLEAR CHANNEL HOME of the NATIONAL BARN DANCE**

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK REPRESENTED BY JOHN BLAIR & COMPANY

**CHICAGO 7**

**The  
PRAIRIE  
FARMER  
STATION**

# REPORT TO SPONSORS 20 OCTOBER 1952

## Agencies putting plea for 2% cash discount on slide film

Four A's is stepping up its campaign for 2% cash discount from stations. Slide-film presentation on subject will soon be shown reps and later broadcasters through association's local chapters. Purpose: to give industry clearer understanding of agencies' case, urge that future rate card revisions be made with 2% discount in mind.

-SR-

## National Biscuit sweetens spot pot

National Biscuit Company moving into ranks of top 10 spot sponsors. Latest plans through McCann-Erickson (William Conine, group head) call for appropriation of another \$1 million for spot TV. Station list will be practically nationwide. Account (George Oliver, ad manager) is also inveterate user of spot radio.

-SR-

## I.D.'s gain increased favor among national advertisers

Popularity of I.D.'s has reached point where sponsorship is now evenly split between national and local advertisers. Prior to standardization of I.D. requirements (see story page 34), business in sponsored I.D.'s throughout country was 75% by local accounts and 25% national.

-SR-

## Agency tab for NCS runs as high as \$6,000

A. C. Nielsen getting as high as \$6,000 for its coverage services (radio and TV) from agencies. Among those signed up are Dancer, Fitzgerald & Sample, Ted Bates, Y&R, Benton & Bowles, Foote, Cone & Belding, Marschalk & Pratt, Morse International. Stations will be getting their individual NCS radio reports end of October.

-SR-

## CBS' over- transom \$1-million deal

Willys-Overland Motors' sponsorship of New York Philharmonic over CBS radio network rates as biggest piece of over-the-transom business this season. Ward Canaday, W-O board chairman and president, wrote CBS' Frank Stanton asking whether there was chance of buying Philharmonic. Package for 28-week run will come to something under \$1 million.

-SR-

## Mixing network and spot buys for film shows getting common

Trend seems to be developing among national advertisers using TV film programs to buy what they can on network and fill in other markets with spot buys. Reasoning: You have prestige element which comes from show being associated with network and at same time are in position to select best spots available. In case of DuPont's "Cavalcade of America," lineup comprises 22 stations cleared by NBC and 11 markets bought on spot basis, as well.

-SR-

## Lancaster case complicates WBKB, ABC-UPT deals

CBS hierarchy believes network's acquisition of WBKB, Chicago, could be delayed for several years (growing out of precedent set by Lancaster case now before FCC. Network officials express themselves as reluctant to put up \$6 million for station which could be eliminated if CBS had to go into competitive hearing over proposed change of WBKB's channel. Lancaster case could also have effect of jamming up ABC-UPT merger since ABC would have 2 stations in one city—Chicago. (In Lancaster case WGAL-TV finds itself in ticklish spot over FCC order to move to another channel. Before it can comply with order, WGAL-TV must go into competitive hearing with new channel applicant.)



## REPORT TO SPONSORS for 20 October 1952

**"Dr. Christian" heads for TV films** McCann-Erickson's Dorothy McCann discloses plans under way for conversion of "Dr. Christian" into TV film series. Radio version has been on air consistently for 16 years under same banner—Chesebrough.

—SR—

**CBS canvassing TV affiliates about lowering of daytime rates** CBS TV is apparently doing something about requests from several major agencies that it revise daytime rates (see story page 30). Network President Jack Van Volkenberg has been holding "feeler" discussions with CBS affiliates on rate-revision subject.

—SR—

**WLW's new merchandising plan** WLW unveils new merchandising plan—POP! (point-of-purchase)—to advertisers and agencies next week. Plan, which expands station's merchandising functions on huge scale, includes offer to put product displays in 1,000 supermarkets, 500 top drugstores in WLW area.

—SR—

**2-market link sparks guessing about O'Neil's TV net plans** Announcement that WOR-TV, New York, and WFIL-TV, Philadelphia, are available as linked markets raised this question in trade: Could it be initial step in long-bruited Tom O'Neil-MBS TV Network? Project which O'Neil has under contemplation is predicated on use of TV film packages, but trade now speculating he may also be thinking of regional network extending from Philadelphia to Boston where he owns WNAC-TV. Area constitutes one of country's richest retail areas, includes over 35% of nation's TV homes.

—SR—

**Penn McLeod authorizes U. S. service** A. S. Bennett-Cy Chaiken market research organization has been chartered by Canadian Penn McLeod to use latter's technique and name for rating service in the States. Will probably cover several smaller markets (TV and radio), including Buffalo, before moving into N.Y.C.

—SR—

**Boerst owns spot report** James M. Boerst, compiler of programing, timebuyer directories, which many in trade deem exceptionally useful, is now operating spot report service. Boerst bought N. C. Rorabaugh's "Report on Spot Radio Advertising" and Rorabaugh will confine himself to publishing TV report.

—SR—

**3 experts crystalball television** Add predictions on TV's future horizons: Sidney W. Dean, Jr., McCann-Erickson director of marketing services, tells ANA TV homes in December 1954 will number 21,600,000. Ted Bergman, DuMont sales director, tells Television Association in Philadelphia over \$1 billion will be spent in network and national spot in 1956. RCA's Dr. E. W. Engstrom states 1957 will see 50 million TV homes. Here's TV's present status according to NBC: approximately 19,100,000 sets as of 1 October.

—SR—

**Revised discounts aid ABC** Credited to adoption new discount structure by ABC are these 2 new pieces of business: Old Gold bought 2 Sunday quarter hours of news, one following Walter Winchell and other, "Monday Morning Headlines" (6:15 p.m.); Toni added to its ABC bill 15 minutes of "Breakfast Club." Under new "vertical contiguity" plan contiguous discounts for non-contiguous periods are allowed.



# "..OUTSTANDING LEADERSHIP IN PUBLIC SERVICE"



PRESENTED TO  
**KPIX**  
IN GRATEFUL APPRECIATION  
FOR UNTIRING AID TO THE  
SAINTS AND SINNERS MILK FUND  
AND IN RECOGNITION OF  
OUTSTANDING LEADERSHIP  
IN PUBLIC SERVICE

SAN FRANCISCO CALIFORNIA  
SEPTEMBER TWELVE  
NINETEEN HUNDRED FIFTY TWO

Community service is its own reward,  
but enterprise that wins such an award as this  
means audiences that reward the Advertiser.

For greatest shows,  
brightest stars,  
richest returns, it's

# KPIX

TELEVISION CHANNEL  
SAN FRANCISCO, CALIF.

# 5



Affiliated with CBS and DuMont Television Networks... represented by the Katz Agency

20 OCTOBER 1952

## ARTICLES

**Facts unlimited**

For past 15 years Forest Whan studies on air audience in Iowa (for WHO) and in Kansas (for WIBW) have given advertisers valuable data. This year New England area as well is covered (for WBZ), increasing value of Whan studies to advertisers; detailed Midwest data is compared with New England facts

25

**Is daytime TV overpriced?**

Some agencies think so. They say daytime audiences are out of line with daytime rates, suggest rates be revised downward as much as 50%. Here in detail is the agency (mainly those with P&G business) point of view and network rebuttal

30

**How Ruppert wooed the women and won**

After three years of operating in the red, Ruppert comeback in 1951 was based on three unconventional moves: (1) seeking to sell hardest to women; (2) changing beer's formula; (3) spending \$100,000 on spot radio in one month

32

**How to sell in 10 TV seconds**

Increasingly, national advertisers are turning to I.D.'s now that adoption of virtually industrywide standards has made it easier to use them. Facts and figures in this report are designed to help those contemplating an I.D. campaign

34

**Kingan is happy with a 4.5 rating**

What's important to this Indianapolis meat firm is results, and its Sunday afternoon taped Godfrey show on CBS Radio has delivered for them in terms of expanded distribution, sales. Merchandising built around Godfrey was big factor

36

**If agency presentations put you to sleep . . .**

. . . you'll get a kick out of this article by Shirley Stone, assistant radio-TV research director at N. W. Ayer. Miss Stone kids dullness in presentations so effectively her article may go a long way toward getting researchers—in and out of agencies—to check and brush up on their delivery

38

**Five ways to promote your TV program**

Promotion is to a program what advertising is to a product. But some clients miss out on chances to built TV audience via these proved techniques

40

## COMING

**Hottest thing in radio: early morning time**

Stations and networks are doing big-time promotions of early morning news, music-and-news, chatter, and service shows. The results? Spiraling sponsorship and listenership for early morning time slots

3 November

**How to handle kids and animals on TV**

Everything from rare Amazonian monkeys to elephants has appeared on TV commercials and programs. In view of increased TV use of children and animals, how can a sponsor be sure of an accident-free performance? Station and agency directors tell the hows and wherefores

3 November

**Are elections won on the air?**

SPONSOR studies the air campaigns of both the Republican and Democratic Presidential candidates: (1) comparison of spot campaigns; (2) study of time buying approach; (3) ratings of each candidate

## DEPARTMENTS

MEN, MONEY & MOTIVES	6
NEW AND RENEW	11
510 MADISON	16
MR. SPONSOR: R. C. Palmer	18
P. S.	22
RADIO RESULTS	42
MR. SPONSOR ASKS	46
COMMERCIAL REVIEWS	50
AGENCY PROFILE, B. B. Geyer	54
ROUNDUP	56
WHAT'S NEW IN RESEARCH	58
INTERNATIONAL REPORT	95
SPONSOR SPEAKS	96

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# “Whole-hearted thanks to KWKH”



**Says M. A. DICKSON**

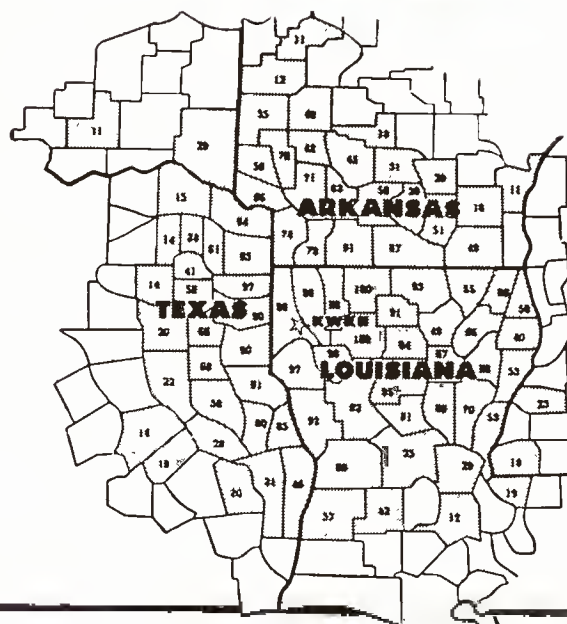
President, Shreveport Druggist, Inc.  
(Operators of Super Drug Stores)

**IMPORTANT DRUG CHAIN EXECUTIVE**

As President of a group of alert drug merchandisers, and as a resident of the area which KWKH serves, Mr. Dickson is well-qualified, indeed, to select wisely among the advertising media in Shreveport. Late this summer, Mr. Dickson wrote us as follows:

“Please accept our whole-hearted thanks for the job which you are doing for us with “I Was A Communist”. It is indeed a pleasure to have such a program on your station, in view of the competent services you have rendered us . . . and the low cost-per-listener on KWKH. We are proud to have our program included on your Fall lineup which promises to be such a terrific success.

(Signed) M. A. Dickson”



**KWKH DAYTIME BMB MAP**  
Study No. 2—Spring 1949

KWKH's daytime BMB circulation is 303,230 families, daytime, in 87 Louisiana, Arkansas and Texas counties. 227,701 or 75.0% of these families are “average daily listeners”. (Nighttime BMB Map shows 268,590 families in 112 Louisiana, Arkansas, Texas, New Mexico, Mississippi and Oklahoma counties.)

# KWKH

*A Shreveport Times Station*

**SHREVEPORT**

**Texas**

**LOUISIANA**

**Arkansas**

The Branham Company  
Representatives

Henry Clay, General Manager

**50,000 Watts • CBS Radio •**



## Baton Rouge

... because your sales story on WJBO, the booming voice of Baton Rouge, reaches the largest overall audience of any station in the market.

The South, traditional land of cotton, has become the dynamic land of new industry. Baton Rouge typifies the South's industrial — and agricultural — growth. Use Baton Rouge as a test market, or use it as part of an integrated marketing plan—but use it—for results.



AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

**GEORGE P. HOLLINGBERY CO.**

## Mem, Money and Motives

by  
**Robert J. Landry**

### **The business press**

Your conscientious motive-analyzer is of the conviction that SPONSOR was first among business publications to devote important journalistic attention to the preeminently significant subject of television films. SPONSOR has published, early and recent, a series of special round-up articles charting the course and predicting the growth of TV films. In addition to this it lured, from *Advertising Agency* magazine, vastly knowing, judicious-eyed Bob Foreman of BBDO to conduct a regular critique of TV movies as employed in advertising copy as well as live commercials.

\* \* \*

But let us not have quibbles over firsts. The interesting point is less whether SPONSOR was the true pioneer in recognizing the importance of TV films. Rather the interesting point is that by now so much publication space is being devoted to the subject. *Billboard* has a quarterly survey. *Variety* has a weekly TV film department and a studio shooting schedule. *Broadcasting*, *Ad Age*, *Radio Daily*, *Television* magazine, Martin Codel's newsletter, Judy Dupuy's *TV Film Directory*, and others all exhibit an appreciation of trend. Latest of all—coming up in a month or so—*Standard Rate & Data* will include a TV film section in each subsequent issue.

\* \* \*

Back to motives. Plainly all these publications, including SPONSOR, have one motive in common. They wish to render a useful service and to derive, out of that fact, future revenues, whether in the form of circulation, or advertising, or both. The business press stakes its whole right to exist on "use" and "usefulness" and gambles that businessmen will "appreciate" service.

\* \* \*

At some risk of seeming to be discovering, rather belatedly, the value of the trade press we presume to suggest that many a businessman has, in fact, a totally inadequate appreciation of business journals and of how bereft of comfort, convenience and, yes, inspiration, he would be without them. Try to imagine fashion without *Women's Wear* or *Tobe's Guide*. Food without the *Food Field Reporter*. Et cetera. On the level of high executive briefing the business community's debt of gratitude to *Fortune* and *Business Week* is incalculable. These books do much of business' thinking for it.

\* \* \*

That last remark is no exaggeration. Business executives often cannot see the forest for the trees. Nor do they have the leisure or opportunities for wide-roaming curiosity which is the mark of the best business journalists. This is not to imply that any business journalist is ever more knowledgeable of a given company than that company's administrative officers. Far from. Obviously business

(Please turn to page 94)

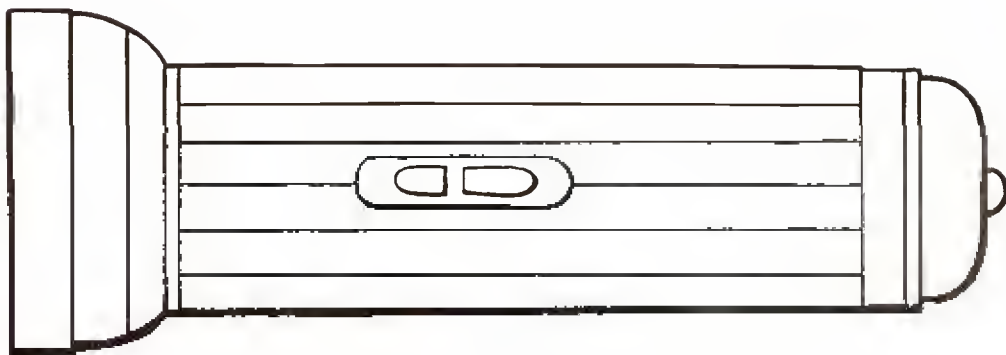


# at home in new haven

**Flashlight "saturation"**  
in the U.S. almost equals that  
of radio. More than 95% of all  
American homes have at least  
one flashlight. Many of them come  
from New Haven's Winchester  
Repeating Arms Company, maker  
of flashlights and batteries in a  
complete, raw materials-to-finished-  
product operation. It is  
New Haven's largest industrial firm,  
employing almost 7,000 persons.

**Winchester and more than 550**  
other industrial firms make New Haven  
a prosperous market worthy of  
your attention.

**New Haven homes**  
have a preference for WNHC-Radio,  
a strong "community center"  
for entertainment and news. Why  
not join the families *at home* in New Haven  
via **WNHC-Radio**, the best place to  
reach and sell them?



**W N H C**

AM  
FM  
TV

**new haven** New England's first  
complete broadcasting service  
*Represented nationally by the Katz Agency*

**SURPASSED ONLY BY METROPOLITAN NYC AND CHICAGO . . .**

## **Big Aggie Land— a countrypolitan market**

**IT'S A MARKET** made cohesive by one radio station, reached by one station, sold by one station. One of the world's richest agricultural areas, Big Aggie Land's million radio families last year enjoyed an effective buying income of \$4.2 billion, spent \$3½ billion in purchases at retail. Only two areas spent more—metropolitan NYC and Chicago.

**BIG AGGIE LAND** is the 267 counties in Minnesota, the Dakotas, Nebraska and Iowa covered by WNAX. To the farmers and townspeople of Big Aggie Land radio is news, weather and farm data, entertainment and social life—and radio is WNAX. Radios are found in 97.3% of the homes; 80% listen to WNAX 3 to 7 times a week.

**WNAX-570**



**YANKTON-SIOUX CITY**

*A Cowles Station*

**CBS Radio 570 KC 5000 WATTS**





**LATEST DIARY STUDY PROVES**

# **Big Aggie Land dominated by WNAX**

**THIS YEAR**, as in 1950, 1948, 1946 and 1945, Audience Surveys, Inc. conducted a listener diary study in 80 Big Aggie Land counties representing 5 states. Trends established in earlier studies continued in 1952. There are more radio homes (up 27%\*); more sets in use (up 69.3% daytime, 32.6% night); higher WNAX ratings (up 50.7% daytime, 16.1% night); and bigger WNAX average audience (up 91% daytime, 47% night).

**WNAX HAS THE TOP RATING** in 97.3% of the 500 quarter-hours covered by the diary, up from 87.8% in 1950. On an overall share-of-audience basis, WNAX averages more than 3 times that of its nearest competitor. Locally produced shows account for 48% of the quarter-hours covered by the diary, with a 28% average-share-of-audience, fantastically high in view of the fact that 52 stations received mention in the study.

**THE DIARY STUDY\*\*** proves the unquestionable dominance of WNAX. Big Aggie Land is a rich, fertile area well worth your cultivation. One radio station, and only one station, delivers it—solidly. That's WNAX, where you belong to keep your sales up and your sales costs down. Further information from The Katz Agency.

\*All% comparisons express 1952 increase over 1945.  
\*\*For a copy, write Don Sullivan in Yankton, S. Dak.

Big Aggie Land

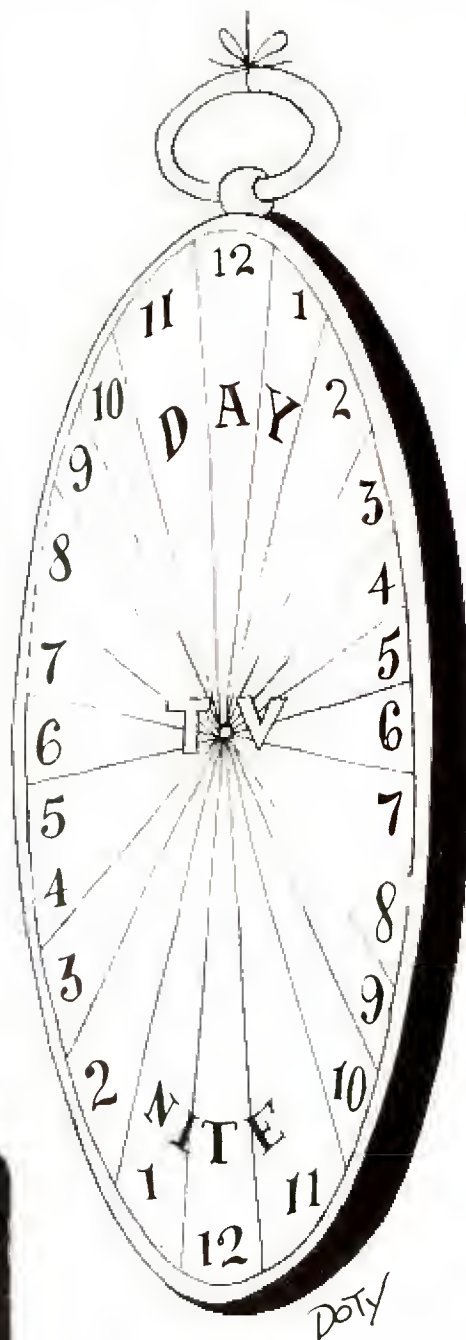
**WNAX**

Represented Nationally by The Katz Agency



**groping  
for tv  
program  
time ?**

**you can do  
better  
with Spot-  
much better**



There's no groping when you buy national TV coverage on a Spot basis: Full choice of markets and time offerings . . . no minimum group requirements . . . wholehearted station cooperation . . . better picture quality than kinescopes . . . savings in time charges—enough to cover film prints, their distribution and other costs.

*Get the full details from your Katz representative.*

**THE KATZ AGENCY, INC.** • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT



# New and renew

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Chicle Co	SSCB	CBS 201	FBI in Peace & War; W 8-8:30 pm; 1 Oct; 13 wks
American Chicle Co	SSCB	CBS 201	Meet Millie; Th 8-8:30 pm; 2 Oct; 13 wks
American Chicle Co	SSCB	CBS 201	Mr. Keen; F 8-8:30 pm; 3 Oct; 13 wks
Barbasol Company	Erwin, Wasey & Co	MBS	Football digests; Sat; 5 min progs before & after Game of Week; through 6 Dec
Chevrolet Motor Div of General Motors	Campbell-Ewald	MBS 543	Election returns; T 4 pm to concl; 4 Nov only
General Foods (Jell-O)	Young & Rubicam	NBC	Bob Hope; M-F 9:30-9:45 am; 10 Nov; 35 wks
General Foods (Jell-O)	Young & Rubicam	NBC	Bob Hope; W 10-10:30 pm; 7 Jan '53; 26 wks
General Foods	Young & Rubicam	CBS 155	Galen Drake; Sat 1:55-2 pm; 4 Oct; 52 wks
General Mills	Tatham-Laird	MBS	M-G-M Series B programs; M-F 8-8:30 pm; one-min partic; 29 Sep; 13 wks
Gillette Safety Razor	Maxon	MBS 563	Blue-Gray Football Game; Sat 2:15 pm to concl; 27 Dec only
I. J. Grass Noodle Co	Phil Gordon	CBS 60	Space Adventures of Super Noodle; Sat 10:15-10:30 am; 11 Oct; 39 wks
Hudnut Sales Co	Kenyon & Eckhardt	CBS 203	Edgar Bergen & Charlie McCarthy; Sun 8-8:30 pm; 5 Oct; 52 wks
Pillsbury Mills, Ballard Div	Campbell-Mithun	CBS 63	Jack Hunt; M-F 8:30-8:45 am; 1 Sep; 39 wks
Plymouth Motor Corp, Div of Chrysler Corp	N. W. Ayer	MBS 554	East-West Football Game; Sat 4:55 pm to concl; 27 Dec only
Republican Nat'l Committee	Kudner	CBS 194	General Eisenhower; Th 9:30-10 pm; 25 Sep only
R. J. Reynolds Tob Co	William Esty	CBS 181	Camel Caravan; Sat 7:30-8 pm; 4 Oct; 52 wks
R. J. Reynolds Tob Co	William Esty	MBS	M-G-M Series B programs; M-F 8-8:30 pm; one-min partic; 29 Sep; 13 wks
U. S. Rubber Co	Fletcher Richards	CBS 33	Galen Drake; Sat 10:05-10:10 am; 20 Sep; 8 wks
Willys-Overland Motors	Ewell & Thurber Assoc.	CBS 198	New York Philharmonic Symphony; Sun 2:30-4 pm; 19 Oct; no. wks not available

## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Billy Graham Evangelistic Foundation	Walter F. Bennett	ABC 286	Hour of Decision; Sun 2:30-3 pm; 2 Nov; 52 wks
Cannon Mills Inc	Young & Rubicam	CBS 152	Give & Take; Sat 11:30-12 noon; 4 Oct; 52 wks
Carnation Co	Erwin Wasey	CBS 174	Stars Over Hollywood; Sat 12:30-1 pm; 4 Oct; 52 wks
Carter Products Inc	SSCB	CBS 155	City Hospital; Sat 1:30-1:55 pm; 4 Oct; 13 wks
Club Aluminum Products Co	Buchen Co	ABC 19	Club Time; Sat 5:45-6 pm; 1 Nov; 52 wks
Derby Foods	Needham, Louis & Brorby	MBS 558	Sky King; T, Th 5:30-5:55 pm; 9 Sep; 39 wks
Free Methodist Church of North America	Walter F. Bennett	ABC 57	Light and Life Hour; Sun 8:30-9 pm; 26 Oct; 52 wks
General Foods	Foote, Cone & Belding	CBS 57	Grady Cole Show; M-F 4-4:15 pm; 29 Sep; 52 wks
Gruen Watch Co	McCann-Erickson	ABC 328	Walter Winchell; Sun 9-9:15 pm; 5 Oct; 65 wks
Pet Milk	Gardner	NBC 168	Truth or Consequences; Th 9-9:30 pm; 23 Oct; 52 wks
RCA Victor	J. Walter Thompson	NBC 192	Phil Harris; Sun 8-8:30 pm; 5 Oct; 52 wks
Reynolds Metals Co	Buchanan & Co	NBC 180	Fibber McGee & Molly; T 9:30-10 pm; 7 Oct; 52 wks
R. J. Reynolds Tob Co	William Esty	CBS 181	Bob Hawk; M 10-10:30 pm; 6 Oct; 52 wks
Sterling Drug Inc	Thompson-Koch Co	MBS 400	John J. Anthony Hour; Sun 9:30-10 pm; 39 wks
Sterling Drug Inc	Dancer-Fitzgerald-Sample	MBS 558	Ladies Fair; M-F 11-11:25 am; 29 Sep; 39 wks
Swift & Co	J. Walter Thompson	ABC 325	Breakfast Club; M-F 9:15-45 am; 20 Oct; 52 wks

## 3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Block Drug Company	Omega Oil	Dowd, Redfield & Johnstone, N.Y.	20 major markets, coast to coast	One-min e.t. anncts; 5-15 weekly; 6 Oct; 26 wks
Dormin Inc	Dormin sleeping capsules	Dowd, Redfield & Johnstone, N.Y.	15 stns, incl Calif, Chi, Phila, Providence, Boston, Miami	One-min e.t. anncts; end of Sep, beg of Oct; 26 wks
Kierulff & Co, L.A. Richfield Distributors	Motorola radios Richfield oil	Hixson & Jorgensen, L.A. Morey, Humm & Johnstone, N.Y.	5 stns, Calif Markets from Maine through the Carolinas	Anncts; 12 Oct; 6 wks Anncts; through fall & winter
Stroh Brewery Co	Stroh's Beer	Zimmer, Keller & Calvert, Detroit	23 stns, Michigan	Hockey games; 9 Oct through end of season

► In next issue: New and Renewed on Television (Network and Spot);  
Station Representation Changes; Advertising Agency Personnel Changes



Numbers after names refer to New and Renew category

Fred Birnbaum (4)  
Chas. D. Miller (4)  
Rich. Hasbrook (1)  
Geo. B. Faulder (4)  
Stanley Reulman (4)

**New and renew****4. National Broadcast Executives****FORMER AFFILIATION****NEW AFFILIATION**

Charles F. Abbott, Jr.  
Warren Abrams  
Claude Barrere  
Fred Birnbaum  
Morton Brandes  
Matty Brescia  
Norman S. Brett  
Vin Callanan

A. H. Constant  
C. Richard Evans

George B. Faulder  
William Finkeldey  
Robert W. Friedheim  
Thomas D. Geoghegan  
Richard Hasbrook  
Tom Hicks  
Robert S. Hix

Roy H. Holmes  
Hal Hough  
Don L. Kearney  
Fred Kilian  
Bertha Kurtzman  
Sam Lake  
Richard Lawrence  
Milton L. Levy  
Ray Linton  
Terry Mann  
Paul W. Mensing  
Robert F. Meskill  
Charles D. Miller  
I. Robert Myers  
Edward C. Obrist  
Roger Rambeau  
Stanley J. Reulman

B. G. Robertson  
Patricia A. Searight

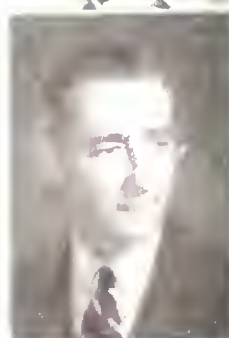
Don Searle

Norman Simpson  
Warren Wade  
Allen Wannamaker  
Pierre Weis

Exec. sales development field  
CBS TV Spot Sales, N.Y., res dept  
Radio & TV Exec Soc, N.Y., secy  
SPONSOR Magazine, N.Y., dept editor  
Frederic W. Ziv, N.Y., acct exec  
Libert Bdcstg System, dir press & pub rel  
Mervin & Jesse Levine, N.Y., media dir  
WNHC-TV, New Haven, Conn.,  
commi mgr  
KRON-TV, S.F., prog mgr  
KSL and KSL-TV, Salt Lake City, vp and  
gen mgr  
WMAK, Nashville, mgr  
Capitol Records Broadcast Sales Div., exec  
World Bdcstg System, N.Y., gen mgr  
Jam Handey, Wash., D.C. rep  
Avery-Knodel, mgr L.A. office  
Dancer-Fitzgerald-Sample, N.Y., exec TV prod  
KFH, Wichita, Kans., sls mgr

WINS, N.Y., sls mgr  
WJZ-TV, N.Y., prog dir  
ABC-TV Spot Sales, N.Y., natl mgr  
Young & Rubicam, Chi., mgr radio & TV prog  
ABC-TV, N.Y., telecast coordinator  
Screen Gems-TV, N.Y., admin exec & bus mgr  
World Bdcstg System, N.Y., exec  
Oregon Trail Network, adv mgr  
Free lance program consultant, midwest  
KHJ, L.A. and Don Lee, acct exec  
WGN, Chi., acct exec  
WIND, Chi., staff  
WTCN, Mpls., dir radio oper  
NBC TV, N.Y., purchasing mgr  
WNHC-TV, New Haven, Conn., gen mgr  
Univ of Denver, coord of student personnel  
Katz Agency, head Pacific Coast sls activi-  
ties, hqtrs in L.A.  
KWKH, Shreveport, La., commi mgr  
WTOP, Washington, D.C., asst radio, TV prog  
serv dir  
Will continue current affiliations (pres., Town  
& Farm Co.; pres, Searle & Parks)  
WBTM, Danville, Va., sls mgr  
WOR-TV, N.Y., prod "B'way TV Theatre"  
WGTM, Wilson, N.C., gen mgr  
World Bdcstg System, N.Y., sls mgr

WJZ-TV, N.Y., acct exec. TV sls dept  
Same, mgr Detroit office  
BAB, N.Y., dir of member service  
WCAU, Phila., asst radio prom dir  
Consolidated TV Sales, N.Y., acct exec  
Southern TV & Radio Sales, Decatur, Ga., gen mgr  
DuMont TV Net & WABD, N.Y., sls prom mgr  
Same, vp  
New Denver TV stn, gen mgr  
Hawaiian Bdcstg System, Honolulu, vp and gen mgr  
WMPS, Memphis, stn mgr  
Consolidated TV Sales, N.Y., acct exec  
Same, vp  
WMAL-TV, Wash., D. C., TV acct exec  
Katz Agency, mgr L.A. office  
WDSU, New Orleans, prog mgr  
Missouri Valley Bdcstg Corp, St. Joseph, Mo., exec vp;  
KRES, St. Jos., gen mgr  
WPAT, Paterson, N. J., natl sls mgr  
WCBS-TV, N.Y., prog dir  
ABC Owned TV Stations, natl sls mgr  
WENR-TV & ABC-TV Central Div., Chi., dir of TV prog  
WJZ-TV, N.Y., operations mgr  
Guild Films, N.Y., gen sls mgr  
Same, sls mgr  
KLX, Oakland, Cal., adv mgr  
Charles Michelson, mgr new Chi office  
KHJ, sls mgr  
NBC Radio Spot Sales, Chi., sls stf  
O. L. Taylor, Chi., sls staff  
WCCO-TV, Mpls., prod mgr  
NBC Prod Dept, N.Y., dir prod controls  
WNHC and WNHC-TV, New Haven, gen mgr  
KLZ, Denver, prom mgr  
Same, new hqtrs in S.F.  
KTHS, Little Rock, Ark., gen mgr  
Same, dir of prog oper for radio  
KOA, KOA-FM, Denver, exec vp & gen mgr  
WBRK, Pittsfield, Mass., sls mgr  
Same, mgr  
WBIG, Greensboro, gen mgr  
Same, gen mgr

**5. Sponsor Personnel Changes****NAME****FORMER AFFILIATION****NEW AFFILIATION**

E. B. Baker  
M. W. Bates  
John H. Boyle  
Robert K. Byars  
James P. Delafield

Alfred J. Goetz  
Joseph Gould  
Eugene C. Holcombe

Harold Johnson  
H. Norman Neubert  
Edward D. Podolinsky

Personal Products Corp, N.J., prod dir  
Lever Brothers, N.Y., personnel placement asst  
WAVE-TV, Louisville, Ky., dir of TV  
Standard Oil Co, N.Y., asst to the adv mgr  
Birds Eye Div, General Foods, N.Y., asst mktg  
mgr  
Pepsi-Cola, N.Y., vo & adv mgr  
S. C. Swanson, N.Y., acct exec  
Kellogg Company, Battle Creek, Mich, merch  
mgr, feed div  
Lever Brothers, N.Y., display mgr Pepsodent  
NBC, N.Y., merch mgr, o&o stns div  
Household Finance Corp, branch office exec

Lever Brothers, N.Y., brand adv mgr for Rinso & Spry  
Same, brand prom mgr  
Reynolds Metals Co, Louisville, dir of radio & TV  
Same, asst adv mgr  
Same, gen mgr  
American Safety Razor Corp, Brooklyn, N.Y., adv mgr  
Jacob Ruppert Brewery, N.Y., asst pub rel dir  
Borden Company, N.Y., adv mgr special prods div  
Same, brand prom mgr  
Lever Brothers, N.Y., brand adv mgr for Surf & Swan  
Same, district adv mgr, midwest area

**6. New Agency Appointments****SPONSOR****PRODUCT (or service)****AGENCY**

Allied Florists' Assn, Baltimore  
George W. Caswell Co, S.F.  
Croton Watch Co, N.Y.  
Home Products International, N.Y.  
John Irving Shoe Corp, Boston  
Johnson & Johnson, Watervliet, N.Y.  
(Tek-Hughes Div)  
Kohler Manufacturing Co, N.Y.  
Lever Brothers, N.Y.

Lever Brothers, N.Y.

Philip Morris & Co, N.Y.  
Orange-Crush Co, Chicago  
Page Milk Co, Pittsburgh  
Paper Mate Co, Culver City, Cal.  
RCA Victor Div, RCA, Camden, N.J.  
Turner Hall Corp, N.Y.

Weston Biscuit Co, N.J.

Flower service  
National Crest coffee  
Watches  
Anacin  
Mary Jane shoes  
Tek toothbrushes, Hughes personal  
brushes  
Kohler headache powders  
Rinso

Spry

Marlboro cigarettes  
Beverages  
"Slim" non-fattening milk product  
Paper Mate pens  
Custom Record Div  
Admiracion products, Eska perm wave  
preparations  
Biscuits & cookies

Bozell & Jacobs, Chicago  
Hofer, Dieterich & Brown, S.F.  
Doyle, Dane, Bernbach, N.Y.  
Dillon-Cousins & Assoc, N.Y.  
Product Services, Inc, N.Y.  
BBDO, N.Y. (eff 1 Jan '53)

Herschel Z. Deutsch & Co, N.Y.  
Hewitt, Ogilvy, Benson & Mather, N.Y.  
(eff 2 Jan '53)

Foot, Cone & Belding, N.Y. (eff. 2  
Jan '53)  
Cecil & Presbrey, N.Y.  
H. W. Kastor & Sons, Chicago  
Wasser, Kay & Phillips, Pittsburgh  
Erwin, Wasey & Co Ltd, L.A.  
Ross Roy, Inc, N.Y. & Detroit  
Anderson & Cairns, N.Y.

Geyer Advertising, N.Y.

Numbers after names  
refer to New and Re-  
new category

C. Richard Evans (1)  
Tom Geoghegan (1)  
Tom Hicks (1)  
Vin Callanan (1)  
Edward Obrist (1)

Matty Brescia (1)  
Ray Linton (1)  
Sam Lake (1)  
A. Wannamaker (1)  
Don Searle (1)





# This is Milwaukee... where **WTMJ** dominates

## and here's why...

**WISCONSIN'S MOST EFFECTIVE SIGNAL** — WTMJ, with 5,000 watts, is first on the dial at 620 KC.

**COVERAGE** — Primary coverage alone blankets 628,916 of Wisconsin's total of 945,635 radio homes.

**INCREASING LISTENERSHIP** — Although more people in Milwaukee and in Wisconsin listen to WTMJ than any other station, WTMJ continues to increase listenership. Current WTMJ newspaper ad campaign, pointing up local shows and personalities, includes three separate display advertisements daily and Sunday, plus colorful, full-page ads in Roto Section of Milwaukee Journal (circulation, daily, over 333,000; Sunday over 450,000).

Your Henry I. Christal Representative will help you plan a successful campaign via WTMJ. Why not contact him now?



# WTMJ

**THE MILWAUKEE JOURNAL RADIO STATION**

5,000 WATTS • 620 KC • NBC

Represented by

**THE HENRY I. CHRISTAL CO.**

New York • Chicago









# CTPN

the first regional TV network

If you sell your product west of the Rockies, these letters label an advertising package that is put together especially for you. One you have needed for a long time.

It's a new regional television network, the nation's first, tying the scattered major TV markets of the West into a unit which is not only easy to buy and use, but as sales-productive as any you will find.

It brings together more than 75 per cent of the people of California, Arizona and Utah in a single \$10-billion market area.

And it carries with it opportunities not available till now to tailor your sales message to a Western audience... to closely coordinate your merchandising... to program with a regional touch—and with the full production resources of CBS Television in Hollywood at hand.

It's here now, and your CBS Television Spot Sales representative will be happy to show you what it can deliver. It's...

## **CBS TELEVISION PACIFIC NETWORK**

including KNXT, Los Angeles, KPIX, San Francisco, KFMB-TV, San Diego, KSL-TV, Salt Lake City, and KPHO-TV, Phoenix.

# competition driving you BUGS?



## Relax . . . use CKAC. Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.
3. Selling power second to none—6,000,000 box tops in 1951.

CBS Outlet in Montreal  
Key Station of the  
TRANS-QUEBEC radio group



**CKAC**

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago  
Omer Renaud & Co. - Toronto

## 510 Madison

### TELEVISION BASICS

We can all agree that television has been confusing. I rely, however, on publications such as yours to lift the veil on some of the confusion. Instead, you've made my confusion complete. I am referring to "Television Basics" as reprinted from your 14 July 1952 issue.

Among several seemingly conflicting charts are Charts 1 and 3 under "Cost of Television Advertising." In Chart 1 you show the average time and talent cost of reaching 1,000 people by television as \$3.36. The chart makes the point that television is cheaper than some print media. Chart 3 on the opposite page shows the cost-per-1,000 of network programs by types with the lowest—quiz and audience participation—shown as \$8.74.

In Section 1, "Dimensions of TV's Audience," the first table shows 109 television stations. Table 4, on the other hand, dated a month later shows 108.

The answer to these discrepancies is not vital, but they would help dispel the pall of confusion that hangs over the medium.

VICTOR ARMSTRONG  
J. Walter Thompson Co.  
Detroit

● SPONSOR erred in not labeling its "cost-per-1,000" figures more clearly. The NBC figure, properly labeled, is for 1,000 people. The figures for program types, which were not completely labeled, are for 1,000 homes. There is no significant discrepancy in the figures when you consider that each home has three viewers per set. The second discrepancy referred to in Mr. Armstrong's letter arises because there is one non-U.S. station on the Mexican border which covers U. S. territory. It was included in the first total referred to above, not in the second. SPONSOR regrets any confusion such discrepancies may have caused readers, wishes to point out that it is just for such reasons as this that all advertisers should demand clear definition of terms when they are presented with rating, cost-per-1,000 or other research data.

### POST CARD RESEARCH

This is just to tell you how much I appreciated the story you did on my TV Score Card in the August 25th issue of SPONSOR. I have had many favorable compliments on it. I certainly hope that anyone in the advertising and television profession will feel free to adapt it and use it in any way that will benefit the industry.

My one apology, of course, is that I didn't have more pictures taken of

viewers taking the cards or filling them out. For the few that I did get I am greatly indebted to James Seidcheck, a free-lance Chicago photographer, who did an excellent job in taking such authentic, on-the-spot shots without the viewer's knowledge.

Finally, I would like to offer my personal help to any of SPONSOR's readers who plan to do future experimentation with the TV Score Card method.

G. HERBERT TRUE, *Asst. Prof.*  
Notre Dame University

### FOREIGN LANGUAGE MARKETS

Many thanks to you for the publication of the thumb nail sketches on the foreign language markets in your Fall Facts issue.

On page 90, I note that you list my name as being one of the "experts" in the Spanish language field. I beg to disagree with you on this score, however, one always does appreciate publicity. It's pretty hard to be expert in a field that you have only spent three and a half years working on. Let us say that I have information available that probably cannot be gotten through many other sources. Anyway, I do appreciate the plug.

May I offer some suggestions? Our organization is also listed in San Francisco, Chicago, and New York, so that those advertisers have the latest available information on the Spanish language market in this country at their finger tips.

Let me correct your third paragraph on page 86 wherein you list the radio stations in some of the Mexican markets with a prefix letter of "Z" which should be corrected to "X." All radio stations in Mexico begin with an "X" in their call letters.

For your information, and for the information of anyone who may query you, our organization now has available the latest 1950 U. S. Government breakdown by county of U. S. citizens with Spanish surnames. This information may be important to advertisers who have never had anything but estimates in such states as New Mexico and California. This information is available to any advertiser who would care to inquire at one of our offices or write directly to this office.

Again many thanks to you—you are doing a fine job!

HARLAN G. OAKES  
Harlan G. Oakes & Associates  
Los Angeles

SPONSOR





# GET 'EM UP!

And keep 'em up...with

**FRONT PAGE DETECTIVE** starring

Edmund Lowe. Ratings and sales curves reach for the sky when this top mystery-detective film series is aimed at local markets. Here's proof:

**5th most popular TV show in San Diego.\***

**Among the Top 10 shows in Baltimore.\***

**Sponsor's sales up 42% in just 26 weeks.**

Raise your sales' sights faster with "Front Page Detective." 39 complete half-hour episodes.

Still available in many markets. Call or write...

**Consolidated Television Sales**

5746 Sunset Blvd., Hollywood 28, HO 9-6369

25 Vanderbilt Ave., New York 17, MU 6-7543

520 N. Michigan Blvd., Chicago 11, MI 2-5231



DISTRIBUTORS OF FILM FOR TELEVISION • HOLLYWOOD • NEW YORK • CHICAGO • ATLANTA • PHILADELPHIA • HOUSTON • CINCINNATI

# "Top Spot"

## in Wisconsin SPORTS BROADCASTING

7th Year!

- Marquette University Football

Exclusive!

- Milwaukee Brewers Baseball

Exclusive!

- Milwaukee Hawks Basketball

5th Year!

- Wisconsin Univ. Basketball



**NOW**  
exclusive in  
Milwaukee

## ALL GREEN BAY PACKER GAMES

• This year thirty-eight Wisconsin, Michigan, Minnesota and Iowa radio stations chose for their home town audiences the exclusive play-by-play reports of the Green Bay Packer Football games originated by WEMP's Earl Gillespie.

Further proof that WEMP is your best round-the-clock Milwaukee radio buy. Dollar-wise, statistics show you get 2½ times more audience on WEMP than any Milwaukee network station.

Get the facts before you buy . . . call, write or wire collect your nearest Headley-Reed office or WEMP, Milwaukee 3, Wisconsin.

Complete Coverage—All  
Major Milwaukee and  
Wisconsin Sports . . .

# WEMP

AM-FM 1340 K. G.

24 Hrs. Music • News • Sports  
MILWAUKEE



## Mr. Sponsor

**Robert C. Palmer**

President

Flako Products Corp., New Brunswick, N. J.

When a lawyer steps up to the presidency of a food manufacturing concern, you might expect that highly conservative business policies would follow. This was not the case when Bob Palmer and his associates acquired control of Flako Products Corp. in April 1952.

The company, which manufactures Flakorn Corn Muffin Mix, Cuplets Cup Cake Mix, Flako Pie Crust Mix, and Flakies Cookie Mix, had always concentrated most of its advertising appropriation in newspapers with only occasional excursions into other media. Now the firm, while protecting its longtime investment in a "newspaper audience," has expanded its promotion to embrace radio-TV, trade papers, and magazines to push its four major baking mixes.

In fact, about 50% of this year's ad appropriation will be spent in the air media via H. B. LeQuatte, Inc. Currently, Flako sponsors *Galen Drake* on 19 CBS radio outlets every week. Through TV spots Flako gets across 63 10-second announcements a week over 12 stations.

Palmer puts heavy stress on teamwork in everything he does. In speaking of the company's future plans he emphasizes that any plays called are the result of coordinated efforts with his associate, William H. Sheffield, Jr., executive v.p. and treasurer.

The same thinking is reflected in his marketing concept "Not only are we expanding in our use of media, but almost all of our advertising is now deliberately geared to help the food retailer by the promotion of store-wide food items which he sells in addition to our mixes. We feel that our most effective selling is that which helps buyers."

Still in his early forties, Palmer had been a director of the company for five years before taking over active control. "Turning to radio and TV," he explains, "secured a perfect way of demonstrating to our dealers the vigorous, aggressive management my associates and I planned for the company."

Actually, almost the first action taken by Bob Palmer and his associates after they have acquired control of Flako Products Corp., was to authorize a statement to the food industry, published in paid space, pledging just such management.

Married, and the father of three children, Bob Palmer is a graduate of Yale and the N. Y. U. Law School. He served in the Navy during the war and was honorably discharged as a lieutenant commander.

★ ★ ★



# WGN 50,000 Watts

## A Clear Channel Station

### NOW OFFERS MORE FOR LESS

ONE RATE from 7:00 A.M. to 10:30 P.M.  
EFFECTIVE NOVEMBER 1, 1952

NOW, more than ever before, WGN is  
the greatest buy in the Middle West:

	<i>Radio Homes In WGN's Coverage Area*</i>	<i>Homes Available Per Dollar**</i>
Six Years Ago	3,761,000	4,178
One Month Ago	5,079,000	5,643
NOVEMBER 1	5,079,000	11,287

This means, as of November 1, you can reach 7,109 more homes per dollar than you could six years ago, and 5,644 more homes than a month ago . . . WGN, the BEST advertising buy in the Middle West.

*\*Nielsen Radio Index*

*\*\*Based on Class A, 1 time, hour rate*

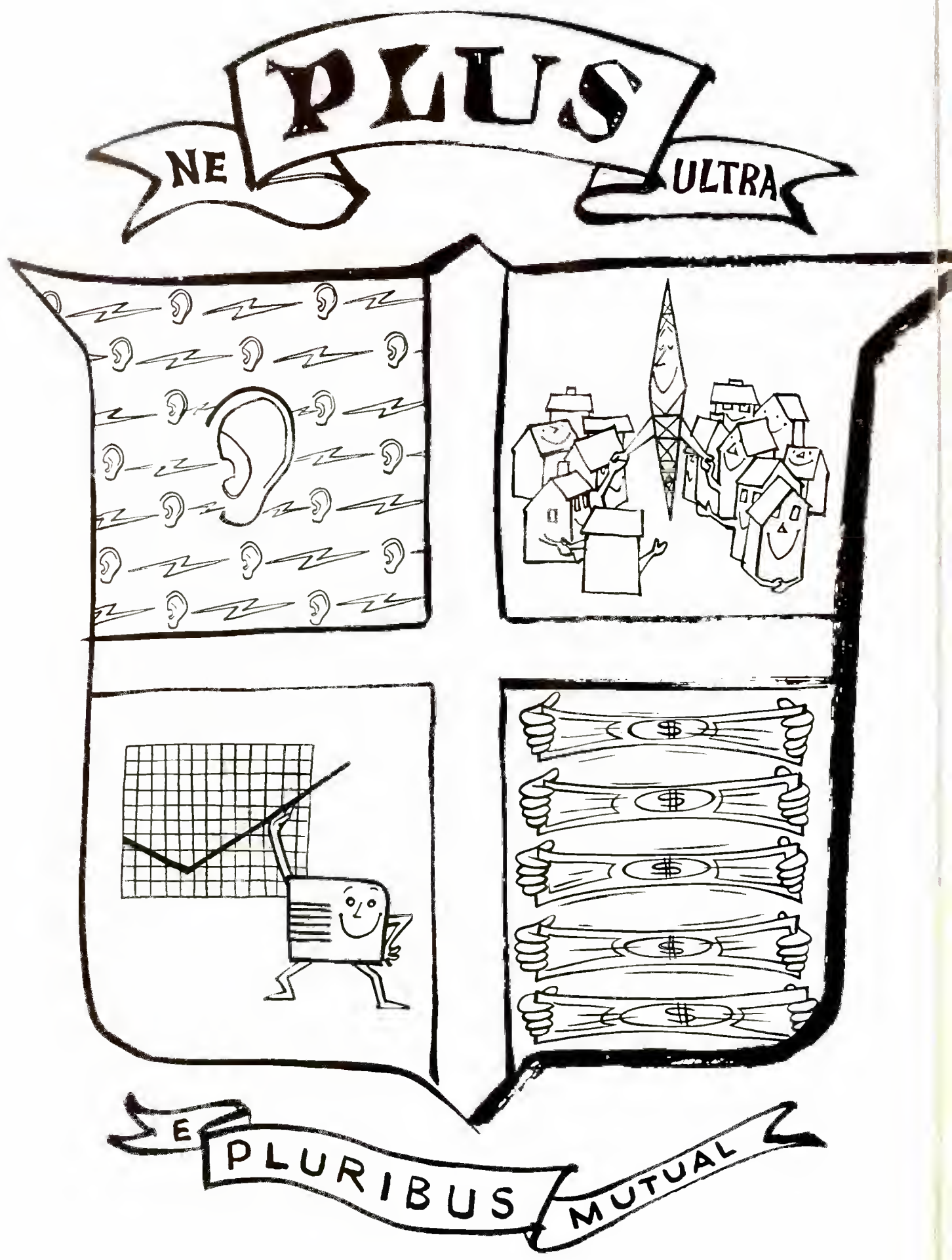
*A Clear Channel Station . . .  
Serving the Middle West*  
MBS



Chicago 11  
Illinois  
50,000 Watts  
720  
On Your Dial



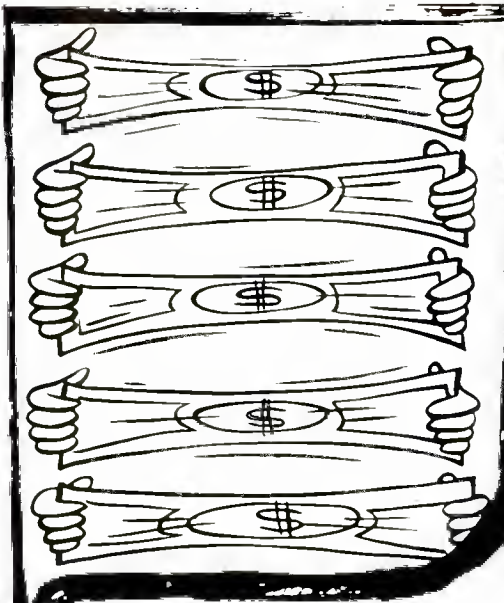
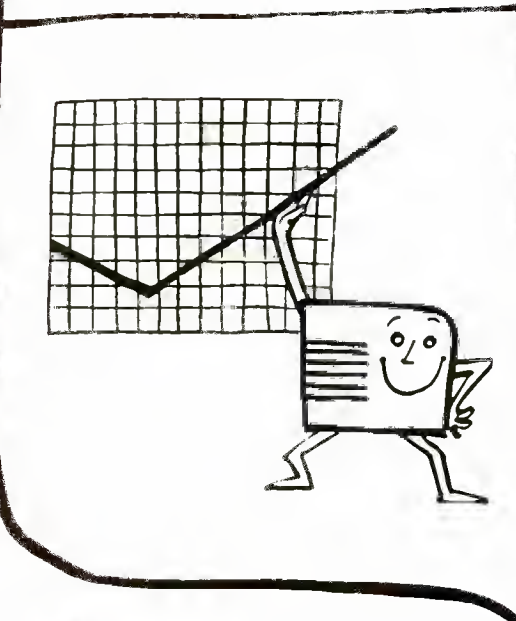
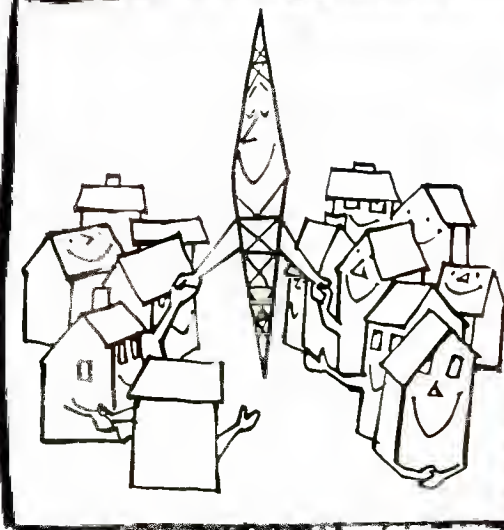
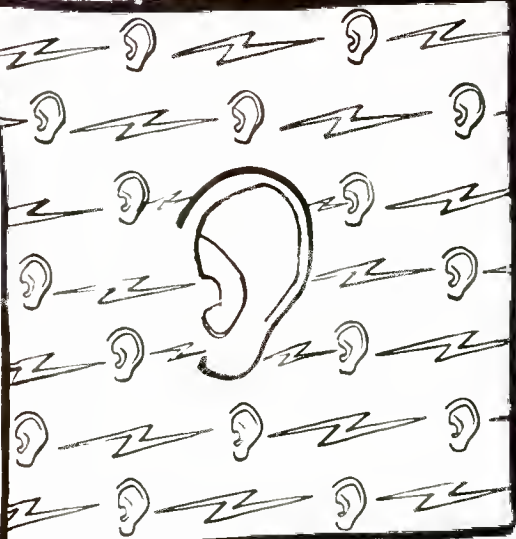
Chicago office for Minneapolis-St. Paul, Detroit, Cincinnati and Milwaukee  
Eastern Sales Office: 220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston  
Geo. P. Hollingbery Co.  
Advertising Solicitors for All Other Cities  
Los Angeles—411 W. 5th Street • New York—500 5th Avenue • Atlanta—223 Peachtree Street  
Chicago—307 N. Michigan Avenue • San Francisco—625 Market Street



PLUS

NE

ULTRA



E

PLURIBUS

MUTUAL



*Ears and towers, sales and dollars*—these make modern heraldry for

The Plus Network. **+** *Ears* to mark the 17 million radio homes

in NON-TV AMERICA (dominated 2-1 by MBS) and the 73 million

family-hours-a-day of radio listening in TV AMERICA

(where MBS alone is gaining listeners). **+** A neighborly

*radio tower* to set the MBS pattern of the most

stations nearest the most people (560 affiliates—

nearly double any other network's). **+** *Sales gains*

to show what MBS is doing for clients (and vice versa:

billings up 13% here, 1st 9 months

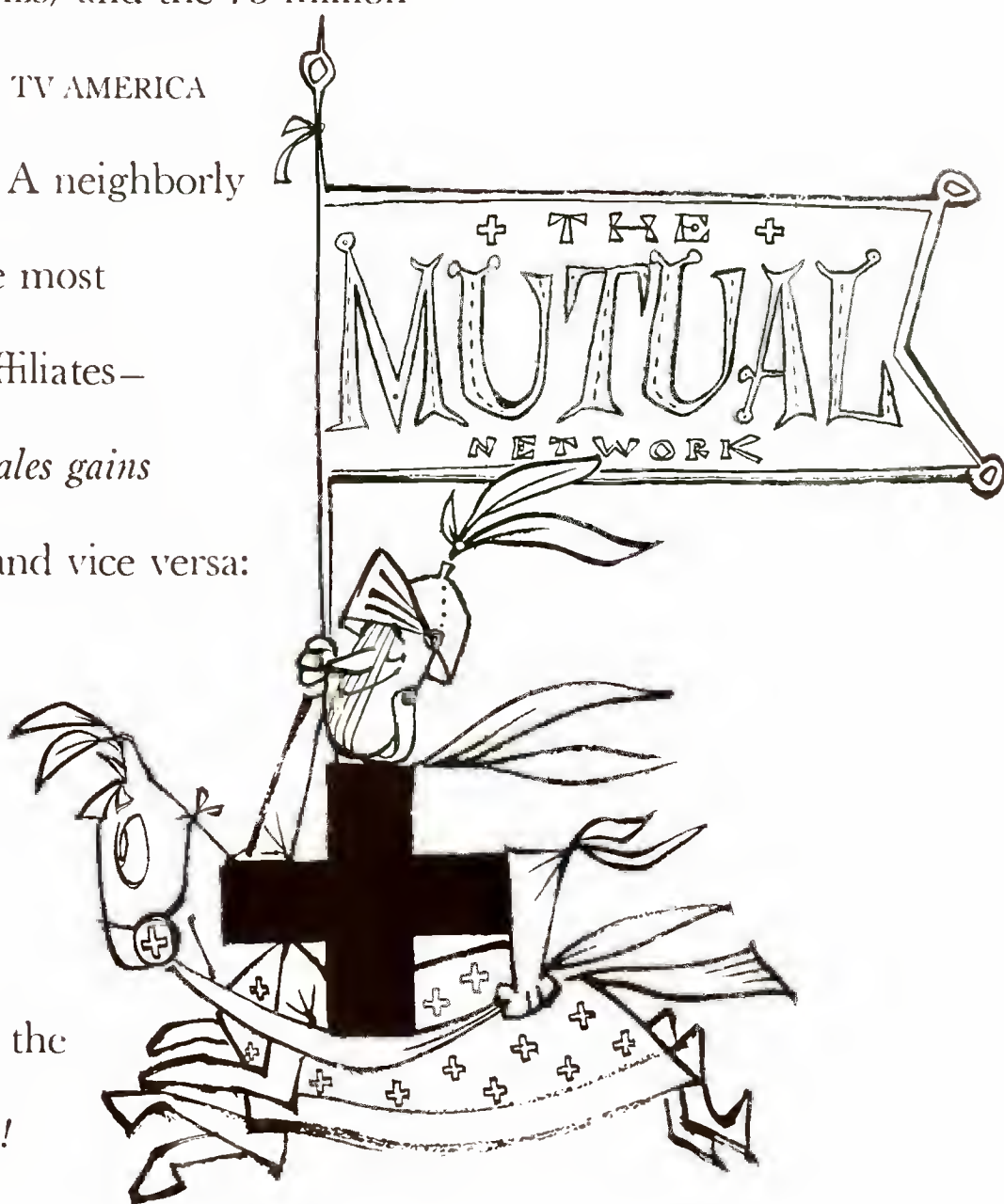
over '51). **+** *Stretched dollars* to

represent MBS economy (lowest costs

in all broadcast advertising).

**++++** These four forces, put together the

*Plus* way, can herald new profits for you!



*Mutual Broadcasting System • 1440 Broadway • New York 18 • LOngacre 4-8000*

# KFWB

**LOS ANGELES  
LEADS ALL  
LOS ANGELES  
INDEPENDENTS**

according to 1952  
Pulse Out-of-Home  
Listening Survey

.....

**LOS ANGELES is  
FIRST  
in total number of  
automobile radios with  
837,000**

.....

**WHEN YOU BUY  
GET THIS  
*Extra Bonus***

.....

**MAKE THE WISE BUY!**

**THE  
BRANHAM  
COMPANY**

*Advertising*

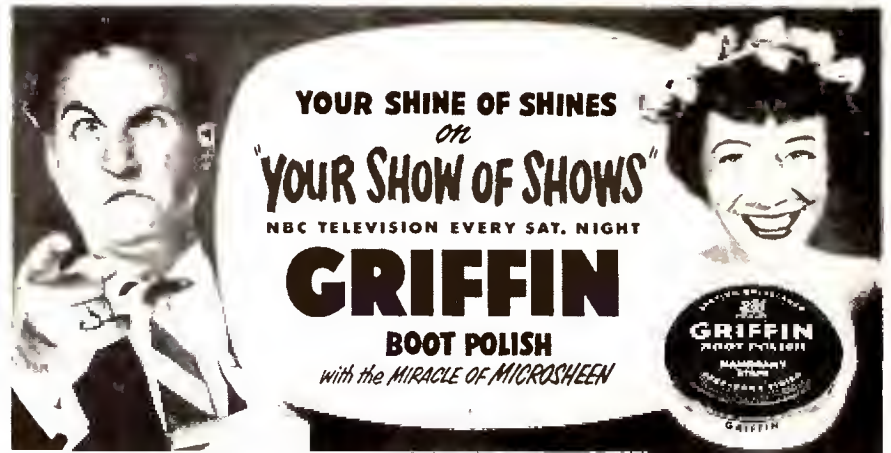
NEW YORK  
CHICAGO  
SAN FRANCISCO  
LOS ANGELES  
CHARLOTTE  
DETROIT  
ATLANTA  
MEMPHIS  
ST. LOUIS  
DALLAS

**27 YEARS**  
of service in  
America's  
THIRD LARGEST  
MARKET

**KFWB**  
LOS ANGELES

HARRY MAIZLUSH  
President-General Manager

## New developments on SPONSOR stories



Griffin's merchandising of new TV sponsorship includes subway posters, car cards



**See:** "Griffin: 17-year spot wonder"  
**Issue:** 10 March 1952, p. 25  
**Subject:** Veteran spot radio user Griffin launches new product via net TV

Till this fall, the Griffin Manufacturing Co. never wandered very far from relying on spot radio as the mainstay of its advertising, spending about two-thirds of its over-\$1,000,000 budget in that medium. But the company was recently faced with a special sales problem which its agency, Berningham, Castleman & Pierce, felt spot radio alone could not solve—with the necessary speed.

Griffin wanted to launch a new product, Microsheen Boot Polish, and get it rolling on the market this fall. To do this, they sought a vehicle which would give the new product a big, attention-getting sendoff and help get it across to dealers and consumers as quickly as possible. A high-rated network TV show seemed to be the answer—and NBC-TV's *Your Show of Shows* (Saturdays, 9:00 to 10:30 p.m.) was elected. Griffin now bankrolls a 10-minute segment on the show.

The company is merchandising its *Show of Shows* sponsorship to the fullest extent. It has issued subway station posters and car cards which prominently feature stars Sid Caesar and Imogene Coca, and boost one or another of the Griffin products—Microsheen, Liquid Wax, or ABC Polish. Subway and train riders in all major cities in the East and in Chicago are seeing lots of the comedy duo in this way; they're pictured on posters in 11 different poses (a measure taken by Griffin so that people will not tire of seeing the same photo all the time). Sid and Imogene are similarly starred in other Griffin merchandising pieces, counter cards, shelf strips, as well as in its current trade advertising.

Actually heavy merchandising of air campaigns is nothing new to Griffin; they've been doing it all along with their radio advertising to assure their items good shelf position and favor with retailers.

For most of the year, Griffin has been using some 300 stations in its radio spot schedule. With the new TV campaign and the usual seasonal slowdown in the months around Thanksgiving and Christmas, they have presently reduced the spot schedule somewhat; their plans, however, include the balancing of the TV network coverage with spot radio in markets not reached or not completely covered by the *Show of Shows*.

(Griffin used TV once before; they sponsored Paul Whiteman's *TV Teen Club* (ABC-TV) from March through June, 1950, but dropped it because its circulation wasn't wide enough to do a proper job).

Jim Walker, Griffin account executive at Berningham, Castleman & Pierce, reports an enthusiastic response from the trade on the *Show of Shows* venture, though no concrete sales results are available as yet.

★ ★ ★



He'll lift Your Sales  
to a new high  
in the Great Seattle Market



The KRSC Salemaker Spot Plan will boost your sales in the Seattle market to an all-time high—right now! Terrific all-day, all-week impact! More listeners per dollar! And, the Salemaker is easy to use, easy to buy. Eight spots per day cost you no more than a one-a-day schedule on a network station.

For complete Salemaker facts call or wire  
KRSC National Sales or our nearest representative:

EAST: Geo. W. Clark, Inc.

WEST: Lee F. O'Connell Co., Los Angeles  
Western Radio Sales, San Francisco

# KRSC

*sells all*  
the big Seattle market

**deft  
in  
the  
afternoon**



COLOSSUS OF THE CAROLINAS



Handsome, affable Jim Patterson, MC of WBT's afternoon-antic show, "By Jimminy", is deft with discs and cunning with commercials. Sponsor messages, introduced by any prologue from a storm at sea to a 10-second playlet (all Patterson voices), rate high attention—and an audience larger than the next *two* most popular Charlotte 4:30 P. M. programs. For serene selling to 3,000,000 Carolinians, investigate "By Jimminy"!

**WBT**

CHARLOTTE, NORTH CAROLINA

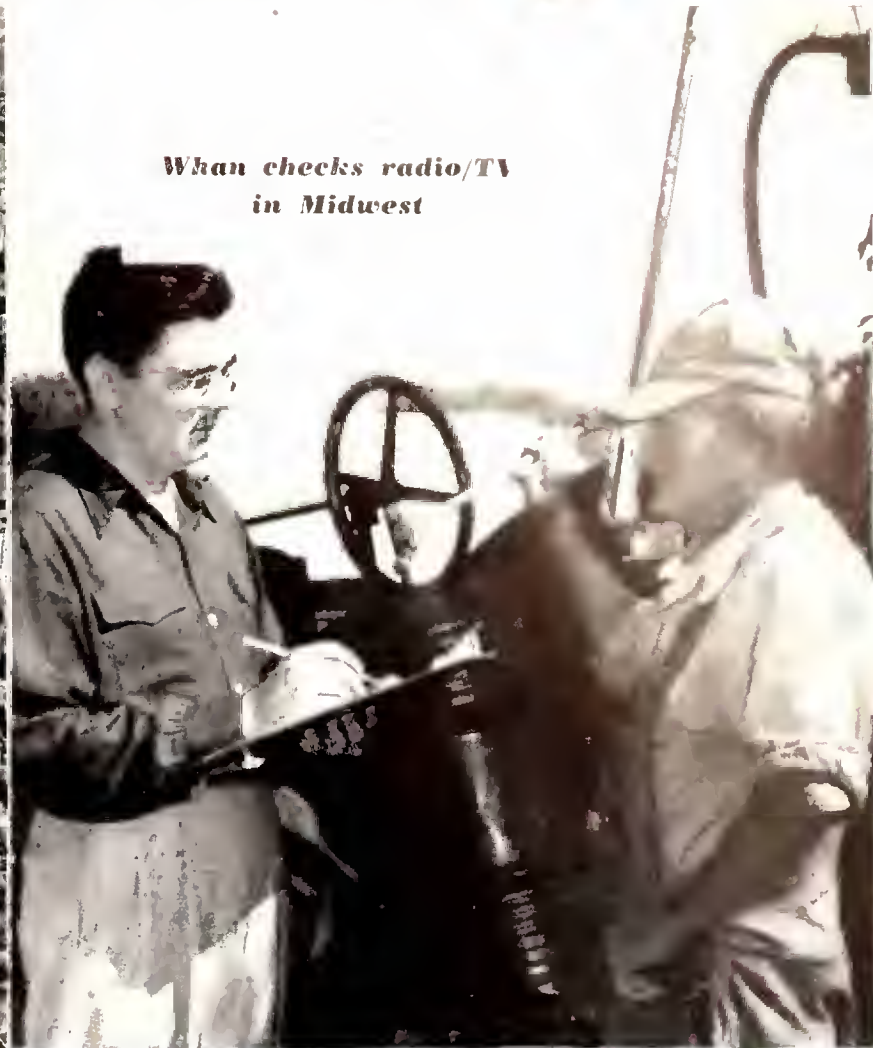
JEFFERSON STANDARD BROADCASTING COMPANY

*Represented Nationally by CBS Radio Spot Sales*





**Whan checks radio/TV  
in New England**



**Whan checks radio/TV  
in Midwest**

COMPARISON OF WHAN-MEASURED AIR DATA IN MIDWEST WITH THAT OF EAST IS NOW POSSIBLE WITH NEW STUDIES

# Facts unlimited

**Forest Whan diary-interview studies give  
unique qualitative look at radio/TV  
in Kansas, Iowa, and New England in 1952**

## **What new Whan studies mean to advertisers**

- 1.** *Radio/TV set saturation in two typical Midwestern areas and one major Eastern area are now on a comparative basis for study by all broadcast users.*
- 2.** *The extent of out-of-home listening, in cars and elsewhere—such as in restaurants, for example—is charted, along with qualitative facts on usage and air preferences.*
- 3.** *Special diary studies record the amount of time spent with leading ad media, show that radio is still ahead in Midwest and East among competing indoor ad media.*

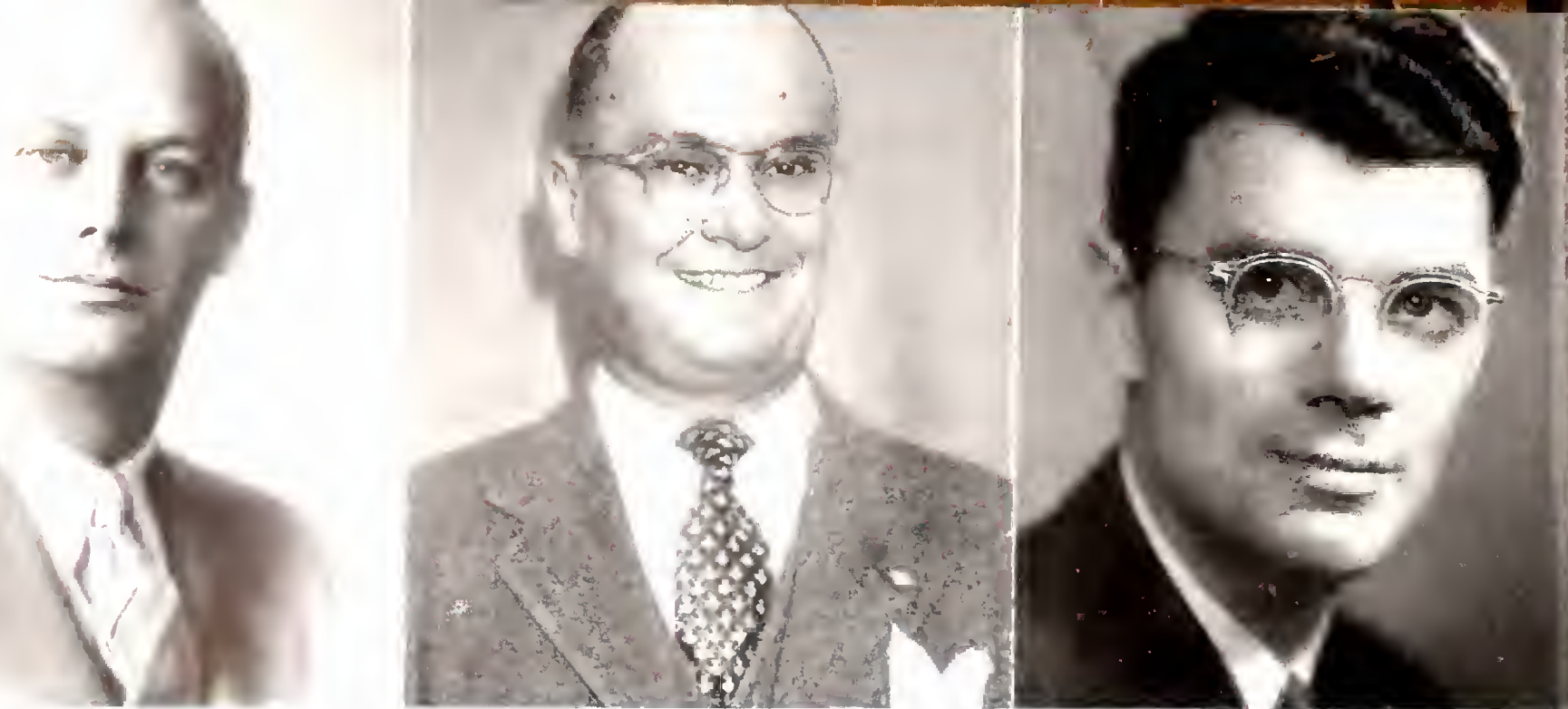
## **over-all**

Timebuyers and admen, who have long used the annual Midwestern radio-TV audience studies of Dr. Forest L. Whan as keystones in the planning of farm-area broadcast campaigns, received some welcome news this month. For the first time, admen can compare the Whan-measured broadcast habits and preferences of Kansas and Iowa with those of the industrialized, highly urbanized Eastern United States.

What has made this possible is the recently released and newest of Dr. Whan's area reports, entitled "The Boston Trade and Distribution Area." The study is new in scope, but old in method; the same meticulous yardstick that had been applied for more than a decade and a half to Kansas and Iowa was applied to New England. Thus, all three areas studies are now comparable to each other.

Credit for adding this new dimension to the earlier Whan studies, and for producing a valuable piece of research in itself, goes to Westinghouse's WBZ and WBZ-TV, and to Free & Peters, WBZ's representatives. Determined to prove that radio remains a powerful medium even in the TV-con-





THREE STATIONS SUBSIDIZED NEW WHAN SURVEYS (L. TO R.) WHO'S PAUL LOYET, WIBW'S BEN LUDY, AND WBZ'S W. C. SWARTLEY

scious area around Boston, WBZ courageously subsidized the new report, at the recommendation of Free & Peters.

(The word "courageous" applies. Dr. Forest L. Whan specifically warns stations that if they intend to publish the report, they must publish it in full—whether or not the station looks good in all of the findings.)

It's clear that the release of the "Boston Trade and Distribution Area" report, in conjunction with the Kansas report (subsidized by Topeka's WIBW) and the Iowa study (subsidized by Des Moines' WHO) will be a broadcast research milestone in 1952. The facts speak for themselves; by comparing the two Midwestern studies with the new Boston-area report, admen can now evaluate East vs. Midwest radio and television audiences on such yardsticks as:

1. Radio set ownership and use, including much valuable data on multiple-set use, in the Midwest and in the East.

2. Television set ownership and use, including data on simultaneous use of radio and video receivers in homes, in both Eastern and Midwestern areas.

3. Out-of-home radio listening habits, with qualitative data on where the listening is being done and how long.

4. Auto-radio listening facts and figures, showing the amount and time of car radio listening, program and station preferences, etc.

5. In-home work, leisure, and comparative media activities in the Midwest and East, which throw much new light on radio's strength.

6. Radio and TV stations' share of

audience, coverage, and station preferences for both areas, representing key time buying information.

7. An exploration of the public's attitudes toward radio and TV, and their recommendations for improvement.

8. A complete profile of listening and viewing habits, covering share of audience by quarter hours for weekdays and weekends.

As Dr. Whan himself states, "To pick from this wealth of material the most outstanding finding in the surveys is quite impossible. The surveys are a gigantic sales tool for both radio and television."

In the charts on these pages, and in the report which follows, SPONSOR has attempted, however, to select many of the most useful and thought-provoking findings in the studies. They are *not* a summary of the complete report by any means, since each of the studies comprises nearly 100 pages of charts, maps, graphs, findings, and conclusions. SPONSOR strongly recommends that interested agencies and clients obtain copies of the full reports from the sponsoring stations, or from Dr. Whan himself at the University of Wichita, and then pan even more nuggets from this gold mine of research.

For advertisers with a special interest in the habits and preferences of farm-area broadcast audiences, there is much to be learned by comparing the findings of the 1952 Kansas and Iowa Whan studies with previous radio-TV measurements by the famous researcher. Using a "stratified" personal interview-plus-diary technique of surveying, Dr. Whan's research teams have

built up a continuous record of broadcasting impact in the Midwest, for 16 and 15 years respectively for Kansas and Iowa. (See "Radio listening in the Midwest: Spring 1951." in SPONSOR for 19 November 1951.)

Most leading advertisers who have products to sell in all parts of the country are, understandably, most interested in what Dr. Whan's studies show about radio-television in the East as compared, on the same yardstick, with the Midwest.

Therefore, what follows below are key comparisons from the three 1952

# 1. Radio and TV set ownership





**Researcher**  
**Forest L. Whan**

*Educator, researcher, and authority on radio/TV. Dr. Forest L. Whan designed the meticulous surveys of broadcast audiences in the Midwest and East which bear his name. He is chairman of the University of Wichita's Committee on Radio-TV.*



**Advertiser's view**  
**on Whan reports**

*D. Clements Sperry, ad manager of Oklahoma Tire & Supply, is a big fan of Whan's, uses the survey data extensively in spending a \$600,000 budget in spot radio throughout four big Midwestern states. Says Sperry: "Tremendous information!"*

area studies by Dr. Forest L. Whan:

**1. Radio and TV set ownership—East and Midwest.** It's generally accepted, though not always remembered, by every adman that radio throughout the nation is at near-saturation levels. Just how big radio really is in these two key areas can be judged from the charts on this page.

They show, for example, that 98.6% of the total homes in the multi-state "Boston Trading & Distribution Area" are radio-equipped with one or more

sets. In Kansas and Iowa, the figures are slightly higher—99% and 99.2% respectively for at least one radio.

Proof of the "dispersal effect" of TV—that is, when a TV set comes into the home, people buy more radios, and put them all around the house—can be seen in the figures on multiple-set homes in these same charts. The Boston area, with its higher degree of urbanization, more TV stations, and better TV reception because of proximity to TV outlets, is ahead of the Midwest on the score of TV set saturation, as

the charts show. However, in the total area surveyed by Dr. Whan in New England, some 21.1% of the city and country homes—and that's about one in every five—have three or more radios. This reflects the fact that some listening to radio is done on secondary sets due to TV. In Kansas and Iowa, where the impact of TV has been less, the figures on multiple-set homes are also lower. About 13.3% of the homes in Kansas have three or more radios; in Iowa, the figure is 15.1%. Boston-area families are ahead in extra sets.

## IN MIDWEST

### Kansas

*Whan survey covered all of state of Kansas, using a "stratified" sampling technique. In all, some 7,050 families were interviewed in urban areas, villages, and farms; 15.2% of the same families filled out one of four different radio-diaries. Whan survey period: 13-20 April 1952.*

#### Ownership of radio sets in the home

Percentage of homes equipped with:	Total Area	Farm Homes	Village Homes	Urban Homes
1 or more radios	99.0%	98.4%	99.1%	99.3%
2 or more radios	46.1	37.0	42.1	54.6
3 or more radios	13.3	7.8	11.3	18.3
4 or more radios	3.4	1.2	3.1	5.2

#### Ownership of TV sets in the home

	Total Area	Farm Homes	Village Homes	Urban Homes
Percentage of all homes with TV sets	10.0%	6.8%	11.0%	11.7%

**NOTE:** There are no TV outlets as yet operating in the state of Kansas. However, viewing is done to a TV outlet in Omaha, Neb., two in Kansas City, Mo., and stations telecasting from Tulsa and Oklahoma City.

**SOURCE:** "The Kansas Radio-Television Audience of 1952" study by Dr. Forest L. Whan of the University of Wichita, April 1952

### Iowa

*Whan survey covered all of the state of Iowa, using a "stratified" sampling technique. In all, some 9,143 families were interviewed in urban areas, villages, and farms; some 13.4% of these families filled out one of four different radio-TV homes diaries. Period: 20-30 March 1952.*

#### Ownership of radio sets in the home

Percentage of homes equipped with:	Total Area	Farm Homes	Village Homes	Urban Homes
1 or more radios	99.2%	99.2%	98.7%	99.4%
2 or more radios	51.6	48.2	46.2	56.4
3 or more radios	15.1	10.7	12.4	19.3
4 or more radios	4.2	2.2	3.2	6.0

#### Ownership of TV sets in the home

	Total Area	Farm Homes	Village Homes	Urban Homes
Percentage of all homes with TV sets	25.7%	21.2%	21.0%	30.9%

**NOTE:** One TV outlet is in the center of the state of Iowa at Ames; another is on the border at Davenport. Two Omaha TV outlets, and one in Rock Island are viewed in Iowa, plus some minor viewing to others.

**SOURCE:** "The 1952 Iowa Radio-Television Audience survey" by Dr. Forest L. Whan, University of Wichita, March-April 1952

## IN NEW ENGLAND

### Boston Trade & Distribution Area

*Whan survey covered virtually all of Massachusetts; all of New Hampshire; 12 counties of southern Maine and eastern half of Vermont. Some 10,093 families were interviewed personally; 1,107 homes reported with diaries. Period: 17-28 January 1952.*

#### Ownership of radio sets in the home

Percentage of homes equipped with:	Total Area	Metropolitan Boston	Outside Area
1 or more radios	98.6%	98.7%	98.4%
2 or more radios	55.9	57.1	55.0
3 or more radios	21.1	21.9	20.2
4 or more radios	7.2	7.7	6.8

#### Ownership of TV sets in the home

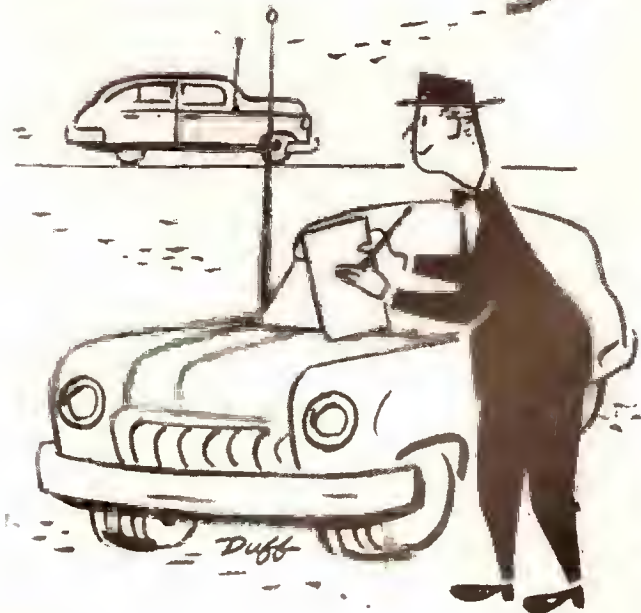
	Total Area	Metropolitan Boston	Outside Area
Percentage of all homes with TV sets	49.5%	67.4%	32.2%

**NOTE:** Area is served primarily by two Boston TV outlets. Some viewing in area is done to TV outlets in New Haven, Schenectady, but Boston stations have over 90% of audience.

**SOURCE:** "The Kansas Radio-Television A. 1952" study by Dr. Forest L. Whan April 1952



## 2. Auto radio ownership and use



## IN MIDWEST

### Kansas

(For area and homes covered, see previous page)

#### Ownership of radio-equipped automobiles\*

Percentages of car radio ownership are based on results of all interviews of all families in each group.

Owning a radio-equipped auto:	All families questioned	Car owning families
All families questioned	58.8%	65.5%
Farm families	57.9	60.3
Village families	56.0	66.5
Urban families	60.6	71.5

#### Car radio use by riders in radio-equipped autos

Percentages based on replies from riders in such cars: 1,809 women, 781 men interviewed; 990 diary-reporting men. Figures are for car-radio-owning families:

"Yes, I used the car radio":	"I used the car radio yesterday"		"I used it today"
	Women interviewed	Men interviewed	Men diary-reporting
All reporting	49.6%	57.7%	64.8%
Farm riders	53.5	61.1	63.7
Village riders	49.4	53.5	63.7
Urban riders	47.6	55.5	66.1

\*Data concerning the continuing growth of the number of radio-equipped cars can be found in both the Kansas and Iowa 1952 Whan studies, since both have measured this factor for a number of years. The number of radio-equipped cars jumped 47% between 1949 and 1952 in Kansas, 39% in Iowa. The number of radio-

### Iowa

(For area and homes covered, see previous page)

#### Ownership of radio-equipped automobiles\*

Percentages of car radio ownership are based on results of all interviews of all families in each group.

Owning a radio-equipped auto:	All families questioned	Car owning families
All families questioned	58.3%	67.4%
Farm families	65.7	67.8
Village families	51.4	63.9
Urban families	55.9	68.6

#### Car radio use by riders in radio-equipped autos

Percentages based on replies from riders in such cars: 1,717 women, 1,125 men interviewed; 1,138 diary-reporting men. Figures are for car-radio-owning families:

"Yes, I used the car radio":	"I used the car radio yesterday"		"I used it today"
	Women interviewed	Men interviewed	Men diary-reporting
All reporting	45.9%	53.4%	63.7%
Farm riders	46.1	51.3	66.8
Village riders	44.4	55.0	67.0
Urban riders	46.2	55.3	60.8

ured this factor for a number of years. The number of radio-equipped cars jumped 47% between 1949 and 1952 in Kansas, 39% in Iowa. The number of radio-

SOURCE: Whan, 1952

2. **Radio-TV listening and viewing—East and Midwest.** To radio's advertisers a lot of radios around a house mean less than nothing when they are not in use. However, the extent to which radios are used in the Midwest and in the East is a surprise.

Radio usage in areas underneath the umbrella of TV outlets is generally thought by most advertisers to have suffered terribly from TV competition. Many factors—the widespread publicity of TV's growth, the feeling that it is an exciting new medium, the clamor of sales departments for TV advertising—have contributed to this.

Dr. Whan's figures for the Boston study—which covers almost all of Massachusetts, all of New Hampshire, half of Vermont, and southern Maine—show that practically one out of every two homes in the area (49.5% of the total homes) has a television set, and can get reception on it. (In metropolitan Boston itself, this figure rises to nearly seven out of 10 homes having TV; 67.4% of the total.)

But these homes are far from lost as far as radio is concerned, as a chart labelled "Share of Audience by Quarter-Hours Radio vs. TV" in the Bos-

ton study clearly shows.

During January 1952 in the "Boston Trading & Distribution Area," when every other home could potentially be reached by television, radio accounted for an average of 90% of the total broadcast audience or better, quarter-hour by quarter-hour, between the hours of 7:00 a.m. to 10:00 a.m. on weekdays. (This should at least prove the tremendous strength of early-morning radio in heavily populated, TV-conscious areas.)

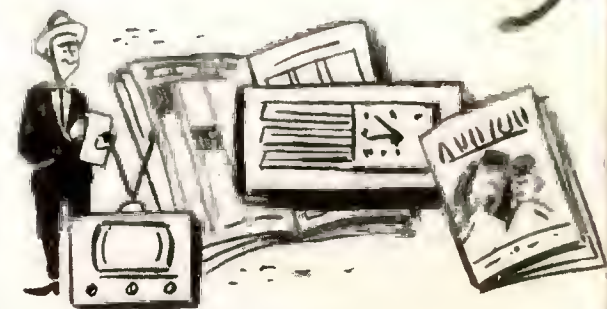
However, radio continues to hold up during the rest of the day, when listening and viewing in the Boston area are compared. Radio's percentage share of the total broadcast audience from 10:00 a.m. to 1:00 p.m. still gives radio figures in the 80's and 90's, TV percentages, in the 10's and 20's.

In fact, TV doesn't really make its mark until around 4:00 p.m., when the figures begin to drop to the mid-50's for radio on a percentage share of the total air audience. In the early evening, between 6:00 p.m. and 8:00 p.m., radio jumps back strongly, until the balance is often 70-30 in its favor. Then, late at night, radio picks up steam again for a strong finish.

The big wallop of TV in an area where every other home has a TV set, according to Whan's study, therefore, looks more like a quick jab. TV is strongest from about 8:00 p.m. until around 11:00 p.m. Then, TV walks off with something like 55% to 60% of the air audience, leaving the rest divided up among radio outlets.

However, it should be pointed out that in some 7% to 13% of the TV-

## 3. Time people spend daily with media





# IN NEW ENGLAND

## Boston Trade & Distribution Area

(For area and homes covered, see previous page)

### Ownership of radio-equipped automobiles\*

Percentages of car radio ownership are based on replies from 9,995 families interviewed in radio homes.

Owning a radio-equipped auto:	All families questioned	Car owning families
All families questioned	46.1%	62.0%
Metropolitan Boston families	46.4	67.0
Outside area families	45.7	57.8
Urban families	46.1	64.2
Rural families	46.1	52.2

### Car radio use by riders in radio-equipped autos

Percentages based on replies from riders in such cars: 1,628 women and 969 men interviewed; 2,055 diary-reporting men. Figures are for car-radio-owning families:

"Yes, I used the car radio":	"I used the car radio yesterday"		"I used it today"
	Women interviewed	Men interviewed	Men diary-reporting
All reporting	50.7%	55.4%	52.0%
Metropolitan Boston	53.5	60.0	51.6
Outside area	47.4	61.1	52.4
Urban	50.7	56.8	51.9
Rural	50.8	50.3	52.3

of listening and viewing done in homes in the East and Midwest, as shown in the chart at bottom of page. In the East, the average male adult spends about 130 minutes a day listening to radio; the average female adult spends about 174 minutes. In the Midwest, the combined average is around 180 minutes a day spend with radio by male adults; about 340 minutes by adult females.

**3. Out-of-home radio listening—East and Midwest.** Two different types of out-of-home listening were measured by Dr. Forest L. Whan and his associates in making the two Midwestern reports and the report in the New England area. The first of these was auto-radio listening which accounts, according to Pulse studies, for some 50% or more of out-of-home radio listening.

The other phase of out-of-home listening checked by Whan concerned the amount of listening done in non-car locations, such as business establishments, restaurants, and the like.

Here are some of the highlight findings on auto radio listening (for further data, see charts at top left of

1. In the East, nearly half (46.1%) of all the families in the Boston area own radio-equipped cars. In the Midwest, the figures are: Kansas, 58.8%; Iowa, 58.3%. Of such families:

2. In the East, about half of the women and more than two-thirds of the men ride in these cars on an average day. In the Midwest, the figures are slightly less, but almost as large. (Note: In the Midwest, between 10% and 15% of the trucks used in agricultural work are radio-equipped; some

1% of the tractors have radios. Their use brings the Midwest back in line with the East on mobile radio usage.)

3. In the East, half the women and a little more than half the men who ride in cars that are radio-equipped use the radios. For the Midwest, the figures are almost exactly the same.

4. In the East, about one out of four women riders and one out of five male drivers who use the car radio turn it on within the first five miles. In the Midwest, the "turn-on" time is even faster. About one out of every three male and female drivers alike in the Midwest who use a car radio snap it on within five miles.

5. On a long haul, the set in a radio-equipped car gets lots of use. In the East, if the distance traveled is over 100 miles, slightly less than seven out of 10 women and slightly more than seven out of 10 men will turn on the radio during the trip. In the Midwest, for the same distance, about three-quarters of the Iowa females and eight out of 10 Iowa males will use the radio; about eight out of 10 adult Kansas females and nearly nine out of 10 Kansas males will also turn on the radio in their cars.

6. Generally speaking, the more miles that are driven in a radio-equipped car, the more likely is the radio to be used. The same applies to the number of trips taken each day in a radio-equipped auto. Interestingly, the place of residence (urban or rural) doesn't seem to have much effect on the use of car radios, both in the East and in the Midwest.

As for other forms of out-of-home listening, about one out of 10 persons (Please turn to page 87)

equipped homes on week nights, and from 7% to 16% on weekends, Boston-area families were listening to radio while other members of the family were watching TV, not to mention the large amount of out-of-home radio listening done in cars and outside locations of various sorts.

This type of pattern is also true of the Kansas-Iowa studies and can be measured off against the total amounts

# IN MIDWEST

## Kansas

(For area and homes covered, see previous page)

### Amount of use of four media by adults on an average day

(Figures are in minutes, being total reported minutes, divided by all questioned)

Minutes spent daily by average adult—all homes reached	Women	Men
Listening to radio	338	178
Watching television	20	16
Reading a newspaper	34	47
Reading a magazine	26	20

## Iowa

(For area and homes covered, see previous page)

### Amount of use of four media by adults on an average day

(Figures are in minutes, being total reported minutes, divided by all questioned)

Minutes spent daily by average adult—all homes reached:	Women	Men
Listening to radio	345	182
Watching television	94	52
Reading a newspaper	34	43
Reading a magazine	23	18

# IN NEW ENGLAND

## Boston Trade & Distribution Area

(For area and homes covered, see previous page)

### Amount of use of four media by adults on an average day

(Figures are in minutes, being total reported minutes, divided by all questioned)

Minutes spent daily by average adult—all homes reached:	Women	Men
Listening to radio	174	130
Watching television	110	84
Reading a newspaper	38	70
Reading a magazine	23	22

**NOTE:** The figures in the three charts above reflect the activities of adult men and women in these three areas with four leading ad media. However, they do not show media activities of teen-agers and children. It's interest-

ing to add that radio manages to get into the act during every media activity except that of TV viewing. About 25% of the time spent in reading magazines and newspapers is also spent with radio turned on while reading.

SOURCE: Whan, 1952



# Is daytime TV overpriced?

**TV** A group of important agencies has been bringing repeated pressure for the past several months on the TV networks to reduce their daytime rates. What gives this "movement" significance is the fact that the agencies which have been nudging the networks hardest on the subject—Compton, Benton & Bowles, and Young & Rubicam—each have a stake in the advertising budget of Procter & Gamble. It will be recalled that the stand taken by P&G on nighttime rates had much to do with sparking the recent round of nighttime rate cuts on the radio networks.

In exploring the topic among agencies, sponsors, and networks, SPONSOR found that the feeling about daytime TV rates in most agency quarters was far more intense than it had been about cutting radio nighttime rates. Here is how one agency executive accounted for this upper emotional register:

"The problem of daytime rates is serious because it has created an economic roadblock for us. As much as we'd like to go on exploiting the possibilities of daytime television we can't justify the networks' pricing formula. It's unrealistic, inequitable, and devoid

of economic logic. We're excited about finding out how daytime TV can be made to click, but we'll have to do it on the basis of showing the client that dollarwise it's relatively as good, if not better, than what he gets at night."

The discussion on daytime TV rates between the agencies and the networks has so far been highlighted by an exchange of research data. Compton and Benton & Bowles have figured as the chief protagonists on this front. They have been centering their fire around a sheaf of research charts, prepared at Compton, which, they contend, prove that network daytime TV is improperly priced. Summarized, the charts show:

1. In 1948 the percentage of homes using radio at night was 36.1, while the percentage of homes using radio in the daytime was 25.3. With the figure 100 representing the nighttime percentage of sets-in-use, the ratio of daytime to nighttime listening was thus 70%. At that time the network's daytime rate was 50% of the nighttime rate.

2. In 1951 the percentage of homes using TV at night was 56, while the percentage of homes using TV during the day was 19.8. With the figure 100 representing the nighttime level of

viewing, the ratio of daytime to nighttime sets in use was only 36%. The network daytime rate at the time was (as still is) 50% of the nighttime rate. Though pegging day TV rates on the same 50% formula as in radio, the nets were not delivering equivalent audience.

Statistically, NBC seems to have been carrying most of the rebuttal battle with these two agencies. NBC recently compiled some figures of its own on the subject. They were based on TV audience averages compiled by A. C. Nielsen for the first quarter of 1952. While the figures showed a rise of 21.1 for daytime viewing, the nighttime quotient also went up—to 59.2. In the final analysis the daytime levels were still 36% of the evening levels.

However, NBC was not fazed by this development. Using the same period (the first quarter of 1952), it dug into the question of average ratings for all TV network advertisers, and came up with this information: The average rating for all sponsored programs between 1:00 and 5:00 p.m. weekdays was 12.3. The average rating for all sponsored programs between 1:00 and 5:00 p.m. weekdays was 12.3. The average rating

## PRICED RIGHT:

"Kate Smith," NBC, "Strike It Rich," CBS, are among daytime shows which deliver low cost-per-1,000. But few daytime shows have done as well and even "Kate Smith" isn't sold out this year as it was last





Major agencies, mainly P&G's, are now bringing pressure on nets to cut rates, claiming audience is inadequate

## **YES** agencies base request for rate cut on daytime television sets-in-use figures

- Agencies point to daytime sets-in-use for 1951 as prime argument for reducing rates. Full-year figures put daytime listening at 36% of nights for '51; '52 sets-in-use are about the same. But time costs 50% of night rate
- Traditionally, network radio rate structure put daytime at 50% of nights. Agencies say following suit in TV was arbitrary move which has not been justified by audience delivered. Many doubt day audience will build up soon
- Majority of agencies surveyed by SPONSOR feel daytime TV rates should be pegged at 35% of night rate. Other opinions ranged between 25 and 40% of nighttime rates. Compton, B&B, Y&R are leaders in effort to change rates

## **NO** nets point to lower program costs, low cost-per-M, chance to build franchise

- Daytime TV advertiser can get low cost-per-1,000 since his programming costs tend to be much lower. But some sponsors lost out by spending too much on fancy production instead of buying lower-cost participations
- There is little competition for audience today since CBS specializes in mid-mornings, NBC in later afternoons. Thus advertisers can get a bigger piece of the daytime audience pie today than they're likely to in years to come
- Advertisers in daytime TV should think of it in long-range terms and take advantage of their opportunity to build a franchise as many of them did in radio. Value of franchises will outweigh rate considerations

for all sponsored programs between 6:00 and 11:00 p.m. all days of the week was 24.9. And the average advertiser using daytime TV, henceforth, had a rating which was 49% as large as the average evening advertiser. At that time, as NBC pointed out in submitting the figures to Compton and B&B, the daytime rate was about in the same proportion, namely 50% of the

rate for night time.

Compton and B&B label this as "nothing more than an iffy argument." Say the agencies: These figures are based on an artificial situation, one in which practically no competition exists and where the advent of competitive programming could radically change the share-of-audience and rating pictures over night. The network may prefer to

use ratings as a yardstick of measurement, but an agency is accustomed to measuring a buy in terms of cost-per-1,000. And the measurements so far, with but few exceptions, have disclosed that on a per-1,000 basis network daytime rates as compared to nighttime costs are way out of wack.

The majority of agencies and advertisers  
(Please turn to page 88)

## **TOO COSTLY:**

"Ruth Lyons," "Bill Goodwin," both NBC, are two of daytime TV's casualties. Audiences they built weren't large enough to justify their cost. Agencies say there may be more sponsors dropping out if rates aren't cut





**Ruppert sales climbed out of red  
with strong push from radio and TV**

YEAR	THESE FACTORS AFFECTED SALES	GROSS SALES	NET PROFITOR LOSS
1948	Five-week wildcat strike started sales skid	\$39,761,000	\$85,167 NET LOSS
1949	Three-month strike crippled production, maimed distribution	\$25,799,000	\$1,662,465 NET LOSS
1950	Downward trend arrested, but lack of demand limited sales	\$30,309,000	\$1,610,379 NET LOSS
1951	Unprecedented \$100,000 spent in 30-day spot radio campaign heralding new beer, Knickerbocker	\$38,806,000	\$479,098 NET PROFIT
1952 (first half)	Heavy air campaign spearheads drive for new business, promises record sales and profits	\$22,483,000	\$748,760 NET PROFIT

1951 show with Dagmar was part of Ruppert air effort which began beer firm's return to black ink status



# How Ruppert wooed the women and won

**After taking heavy losses for three years,  
Ruppert created new Knickerbocker beer,  
used saturation daytime radio to win female acceptance and skyrocket sales**

**over-ill** Back in early 1951 the only bright spot in New York City's Jacob Ruppert Brewery was the room housing the gleaming copper mixing kettles. Sales had hit a new low and the company's books showed a net loss of almost \$3,360,000 over a three-year period. Yet, in the 18 months that followed Ruppert was able

to throw away the red ink, mark up profits of \$479,098 for 1951, and \$748,760 in profits for the first six months of 1952.

How did Ruppert do it?

Said a competitor: "They tried techniques which everyone in the industry had previously believed to be wrong and ended up developing a new

marketing concept. First, they practically threw away the name Ruppert which had been associated with beer for over 80 years. They followed that by starting their campaign for the new Knickerbocker brand in March 1951—fully two months before the 'beer season' starts. Worse yet, they tried to introduce the new brand in the na-





### Ruppert strategy teammates

President Fred Linder, v.p. & sales director Herman A. Katz, and ad manager J. J. Taylor (l. to r.) headed up group which devised new advertising and marketing concepts to put over new Knickerbocker beer in tough markets.

tion's toughest beer markets: New York and New England, both of which are under a steady sales barrage by established brands."

The competitor groaned as he added, "But the topper was the fact that although Ruppert was just about up against the wall financially, they threw \$100,000 during that first month into daytime spot radio—daytime, when the great bulk of your listeners are women. How did they put these unorthodox factors together and make them click? You tell me!"

The answer lies in the old adage, "Necessity is the mother of invention." It didn't take an exhaustive survey at the end of 1949 to discover the fact that Ruppert beer wasn't pleasing either beer drinkers or retailers; the company's profit and loss statements made that fact all too clear. After much research and experimentation, Ruppert came up with a new beer, new name, and a new marketing concept.

The new beer was designed to please

the American palate which has shown a pronounced taste for lighter, drier (less sweet) fermented beverages. The new marketing plan was designed to cash in on the trend toward increased sales of packaged beer in preference to draught beer.

Says Larry Milligan, then Ruppert account executive at Biow Co., "Ruppert gave us a new product named Knickerbocker beer, a comparatively limited budget, and orders to get it off the ground—and fast!"

Top Ruppert executives who formed the new policy included President Fred Linder; V.P. and Director of Sales Herman A. Katz; Advertising Manager and Marketing Director John J. Taylor.

The financial straits of the company didn't help the situation any. The difficulty of the problem is explained by Larry Milligan who says, "The trouble was that we didn't have time to give the new Knickerbocker brand a slow buildup. We needed new custom-

ers in a hurry. We decided that in view of our regional distribution (Maine to Florida, but heavily concentrated in New York and New England) the most economical way to reach a large mass of people quickly was through spot radio. And because packaged beer far outsells draught beer, making it a grocery store item, we decided to concentrate on the women. Besides, it's easier to change a woman's mind!"

At the time the new brand was introduced Ruppert was represented on TV by *Broadway Open House*—a show for which Anchor Hocking Glass Co. (Ruppert's bottle supplier) was paying production costs and for which Ruppert paid time charges in selected markets. This show was continued until August 1951.

On radio, Ruppert had the Kenneth Banghart newscasts via WNBC at 6:00 p.m. This program drew a large family audience.

(Please turn to page 30)

### Ruppert uses air media to win it display space in chain stores and taverns

Use of WNBC's "Chain Lightning" merchandising plan got Ruppert top display space (see picture at right) in over 1,600 grocery chain stores. Mailing piece to all dealers pointed up balanced use of air media on 37 stations to keep sales messages constantly before beer drinkers. Football forecasts by noted pig-skin prognosticator are sent to draught beer outlets each week, tie in with weekly radio program slanted at predominantly male audience.

20 OCTOBER 1952



**37** Stations, broadcasting more than 500 Radio and TV Knickerbocker sales messages each week! News Broadcasts, Participation Shows, Disk Jockeys, 3-per-week TV Shows, Musical Programs, Sports, Straight "Spots"

DAYTIME THRU NIGHTTIME  
EVERYBODY - EVERYWHERE  
IS HEARING ABOUT

**Knickerbocker Beer**  
IT'S NEW YORK'S FAMOUS BEER

**37** STATIONS  
OVER 500  
SALES MESSAGES  
EACH WEEK!

### FATHER KNICKERBOCKER BRINGS YOU SAM HAYES' FAMOUS LAST-MINUTE FOOTBALL FORECASTS

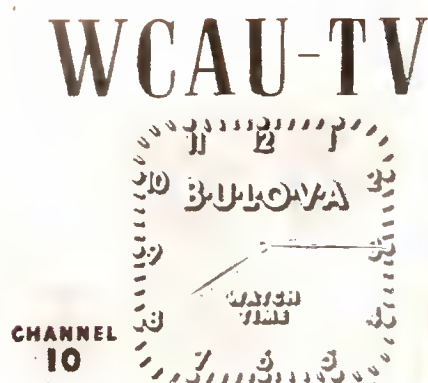
DAYS 10:45 P.M. WNBC 660 N.Y. JR. 6

Sam Hayes Picks these Winners  
for Saturday OCT 4, 52 Games

PENN. Y'VANIA	20	AR. MOUTH	21
HOLY CROSS	27	FOR HAM	14
TENNESSEE	20	DUK	14
GEORGIA	26	NORTH CAROLINA	14
TEXAS A & M.	14	KENT' KY	13
MICHIGAN STATE	14	OREGON STATE	7
PURDUE	21	OHIO STATE	7
TEXAS	28	NOTRE DAME	6
NORTHWESTERN	14	VANDERBILT	7
WISCONSIN	7	ILL. NOIS	5

**Knickerbocker**  
NEW YORK





**Old way: lack of I.D. standards in TV resulted in lack of uniformity**

Bulova's pioneer I.D.'s in late 1948 were hampered by the fact that no two stations used the same I.D. format. Bulops at left had to be custom-made for each outlet

# How to sell in 10 TV seconds

**Standardization of video "I.D." announcements has opened the door to the multi-market use of these low-cost, readily available "talking billboards"**

**TV** As a technique for wide-spread national advertising, the I.D. is one of TV's newest. Its real birth, as far as many major clients are concerned, was during May of this year, when a TV conference held at New York's Biltmore Hotel laid down the first "national" set of standards for the 10-second TV commercials that are linked to station call letters (see SPONSOR 14 July 1952).

This historic meeting was largely unnoticed at the time. However, the outcome of this friendly get-together of agency men and station representatives is beginning to be of major importance. Sponsored by the National Association of Radio and Television Station Representatives, under the direction of T. F. Flanagan, the session produced a set of television I.D. ground rules that were the consensus of such well-known spot TV personalities as: Susan Mumford, Anne Wright, and Fred Raphael of J. Walter Thompson; H. Norman "Red" Neubert of NBC Spot Sales; Bill Schneider, Irwin Segelstein, and Herb Leder of Benton & Bowles; Don McClure of McCann-

Erickson; Jack Brooke and Lloyd Griffin of Free & Peters; Russ Raycroft and Jim Neale of D-F-S; Dave Gudebrod of N. W. Ayer; John Freese of Y&R; and Ted Grunewald of William Esty.

(The TV I.D. standards established by this group, and now agreed to by over 85 TV stations, appear in the box at upper right on these pages.)

Only a handful of pioneer TV advertisers—notably, of course, Bulova Watch Co. and P&G—can tell you what a difference there is between having the new set of national I.D. standards in force today and a situation where every TV station went its own way in setting local requirements. "In the days before standardization of the audio and video in I.D.'s, working out any kind of uniform I.D. spot campaign was like trying to send a railroad freight car from New York to San Francisco in the days before the track widths of U.S. railroads were standardized," one TV adman recalls.

Every set of I.D.'s—and they were usually slides-plus-copy—had to be custom designed and custom written to

fit the vagaries of individual station rules. Film was almost out of the question; lengths of video and audio material varied widely, and the running time of film is a fixed quantity. The "nuisance costs" of making up each set separately quickly reduced the overall effectiveness of the technique as more and more TV stations came on the air in 1948, 1949, and 1950.

NARTSR format makes possible such I.D. campaigns as this Transfilm series for the 1953 Buick autos





## New way: TV industry standards set by NARTSR make I.D. uniformity possible

**1. Trade Name of I.D. Segment**—It was agreed that for purposes of standardization and definition of the spot as a specific segment of time these spots would be identified by the agencies, as well as the stations, as 10 seconds even though the actual commercial and stations I.D. portion totaled only eight seconds altogether.

**2. Position of Station I.D. Audio**—It was agreed that the position of the audio portion of the station identification would follow the audio portion of the commercial for the sponsoring product or service in giving station call letters.

**3. Position of Station I.D. on Screen**—Agencies agreed to utilize three-quarters of screen area, leaving upper right quarter of screen area for station identification, which would show call letters and location of individual TV stations.

**4. Timing**—The actual timing would be: 1½ seconds (36 frames)—Open; 6 seconds—Commercial Audio; 2 seconds—Station Identification Audio; ½ second (12 frames) Close. This timing is considered best by station reps and agency men.

Historic meeting of agency TV executives and station reps in May 1952 (see story) under sponsorship of NARTSR brought about the standards shown at left. More than 85 TV outlets have accepted this new TV format for I.D.'s

Between 1949 and early 1952, the use of TV I.D. announcements was almost entirely the province of local TV advertisers, who didn't have to worry about the headaches of multi-market differences in format. If you searched long enough, you could find a handful of national advertisers—like Procter & Gamble, Colgate, Benson & Hedges, the big watch firms, and a few others—who continued to use TV I.D.'s, regardless of cost, to establish good time franchises.

In the few months between May of this year and this issue of SPONSOR, the situation has changed rapidly. TV stations which once hung out the "Standing Room Only" sign to spot video advertisers have found that in adopting the NARTSR standards they have almost doubled the amount of their spot availabilities. Advertisers and agencies who have vainly sought such choice spot slots as "the station break before *I Love Lucy*" on CBS TV affiliates have found that such choice spot positions do show up these days in the form of station identifications.

From the client's standpoint, the situation is still far from perfect. Variations and peculiarities in I.D. formats persist among some of the top TV stations. For example, the seven TV outlets represented by CBS Television Spot Sales will all take the NARTSR-approved I.D.'s, but give preference to an earlier CBS format in which the upper 25% left-to-right slice of the screen (as opposed to NARTSR's "up-  
(Please turn to page 74)

### live action

Multi-market use of Buick I.D.'s is practical since call letters are printed optically by Transfilm using movie master. Action shows the new Buick, with animated lettering superimposed



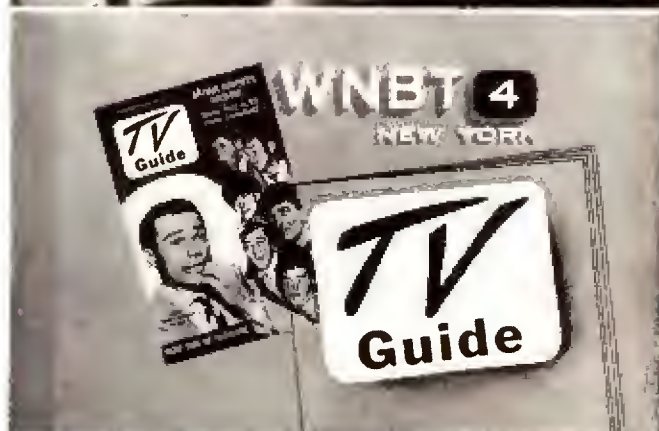
### animation

Simple animation, plus artwork of product package does the job for P&G in current widespread I.D. campaign for Tide. Call letter format here was developed prior to new NARTSR rules



### balopticon

Low-cost slides, with live voice over, have done much to boost New York's "TV Guide" to top spot in local video fan magazines. Slides portray cover of the current issue, plug leading features



### stop motion

Eye-catching effects of moving cigarettes in Parliament I.D.'s are done with frame-by-frame exposures as in animation, deliver a well-remembered message for firm





# Kingan is happy with its 4.5 rating

**Intensive merchandising of "King Arthur Godfrey" show has substantially widened meat packer's distribution**

*King Arthur Godfrey and His Roundtable* has an average rating of 4.0 or 4.5, and its sponsor, Kingan & Co., is perfectly satisfied that the show is doing a good job.

Why is this meat-packing firm content with the results of its Sunday afternoon CBS show despite the rather unspectacular rating? The answer is threefold: (1) Kingan's peculiar distribution problem; (2) the firm's relatively small advertising budget; (3) the problems of the meat-packing industry in general.

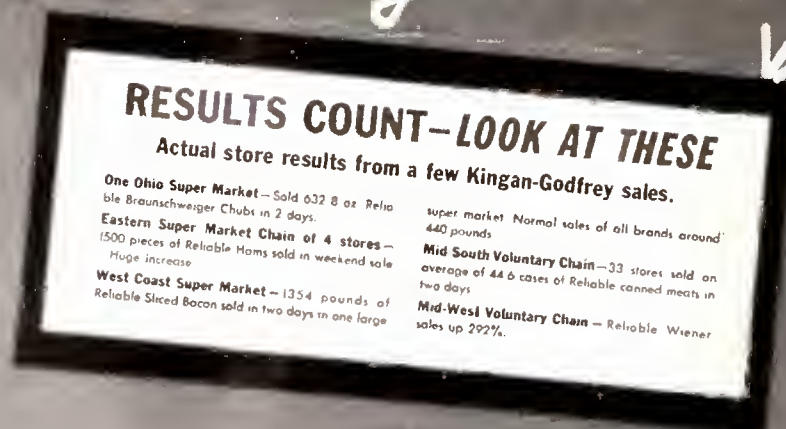
When Kingan decided to go into network radio about a year ago (at the recommendation of Warwick & Legler, its agency since April 1951), the company's distribution was almost, but not quite, national. With headquarters in Indianapolis, Kingan branches stretched out to the West Coast, the South, the Southeast, the Midwest, and the East. The Rocky Mountain area, for one, was not covered.

More important, until after World War II, Kingan hadn't concentrated on the branded manufactured items which actually are the money-makers in the

meat-packing field. And until 1951, Kingan had no sustained merchandising and advertising program for its manufactured items. Hence there was little consumer demand for the product, and Kingan's distribution remained inadequate in proportion to the firm's potential.

In 1951, N. Bruce Ashby came to Kingan as sales manager (he is now v.p. in charge of marketing). Together with Robert P. Pruett, advertising supervisor, Ashby consulted Warwick & Legler to map out a strategy which would bring the Kingan name into

*Firm's merchandising  
and ads are built around  
Godfrey and radio —  
Does it get results?*



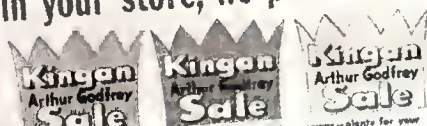
Ad Supervisor Bob Pruett (left) points up new Kingan slogan at sales meeting with help of agency's John Warwick, Allan Bishop

N. Bruce Ashby, v.p. of sales (left), urged Kingan to concentrate on processed meats. Discussing radio show with him is Hal Ranck, mgr. of adv.



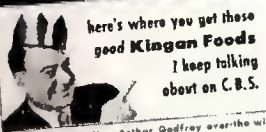


For your KINGAN-ARTHUR GODFREY SALE,  
featuring Kingan's Fine Foods  
in your store, we provide...



KAG 01 - KINGAN-ARTHUR GODFREY colorful window signs - plenty for your window to step every window by

King Arthur Godfrey says:



here's where you get these  
good Kingan Foods  
I keep talking  
about on C.B.S.

KAG 02 - King Arthur Godfrey over-the-wire  
hangers to help your store SHOUT about Kingan.



Try this  
Kingan  
FEATURE

KAG 04 - Round Photo Posters  
of the famous "Red  
Head", pointing to the  
Kingan feature items.



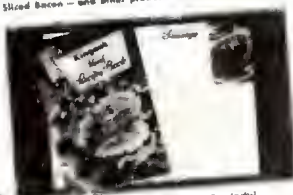
KAG 05 - A large, glossy picture of King  
Arthur and the ROUND TABLE cast - radio  
favorite of your customers. (An optional  
give-away)

Hey Kids!

Come in and  
get your  
King Arthur  
Godfrey Crown



KAG 03 - Kingan-Godfrey wire pennants that sell Reliable Wieners  
- Ham - Sliced Bacon - and other products



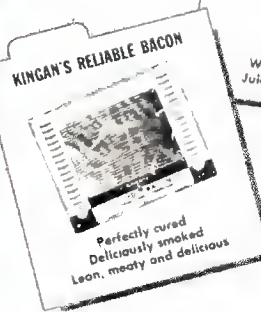
Kingan's Famous Meat Recipe book - 40 colorful  
pages about all types of meat cookery. Every  
housewife will want one!

All these Kingan-Godfrey store pieces and give-aways have been  
store-tested and have proven to be real selling tools. These will be  
supplied FREE and in ample quantities to bring you added profits in  
Kingan sales.

King Arthur Godfrey says:



"Look for these Kingan  
meat products the next  
time you're shopping -  
they are really delicious!"



**Kingan**  
"KING OF FINE FOODS" SINCE 1845

homes across the country. At the agency, co-Account Executives John Warwick and Allan Bishop summarized the problems of the Midwestern company thusly:

- Like other meat packers, Kingan was faced not so much with the need of educating the public to the advantages of processed meats per se, but with the problem of stamping the name of their product in the minds of housewives. Brand competition is hot in the meat-packing business.

- Kingan did not have complete distribution. The problem was, therefore, to build demand for the product on the strength of which Kingan could get into more stores. Sales increases and spiraling demand would be automatic.

These two factors pointed to a need for a strong sales personality, someone who would tie in well with the extensive merchandising which Bruce Ashby as well as the agency men thought essential to increasing distribution.

CBS' package of a half-hour taped Arthur Godfrey show was the answer to Kingan's advertising problem. This show is a taped digest of "the best of Godfrey" from his regular daily morning program. "A sort of soap opera with variety entertainment," as Producer-Director Will Roland puts it. A

show without definite format, it has spontaneity and timeliness. And as a salesman of food products, Godfrey, of course, has proved himself to a long list of other sponsors—Lipton, Nabisco, Pillsbury, and numerous others.

The fact that the show is taped kept the cost of production down. A 39-week year of sponsorship cost Kingan under \$500,000 for time and talent. For Kingan, however, this is hefty spending. With a total 1951 advertising budget of approximately \$625,000, the plunge into network radio absorbed the major portion of the budget. The agency has recommended a slightly higher budget for 1952. It was not set at pres-time. (Kingan during October is undergoing merger with another firm; this has delayed final budgetary decisions. Time for the next 13 weeks of Godfrey is already contracted for, starting 12 October.)

Despite the fact that its shows is on the network, Kingan managed to maintain many of the advantages and flexibility of spot coverage in selected markets. Originally, CBS sold the show to a specially tailor-made Kingan network of 64 stations. With the exception of two markets network coverage jibed with areas in which Kingan had salesmen. In those markets where Kin-

gan had no salesmen, canned meat brokers handled the line.

This year Kingan is again sponsoring the Godfrey program, but on a 104-station CBS network. This expansion in markets reflects the success of the first year of sponsorship.

The 5:00 to 5:30 p.m. Sunday time of the show suits Kingan very well since it reaches not only the housewife, but also Kingan salesmen and the retail grocer on his "day off." The average retail grocer is unfamiliar with air advertising. Since he rarely has a chance to hear those daytime programs on which foods are mentioned, the grocer fails to understand the importance of air advertising in moving goods.

In order to tie in the Godfrey name more closely with Kingan & Co., the show is called *King Arthur Godfrey and His Roundtable*. The agency also recommended a slogan for the company—"King of Fine Foods"—to tie in with the show. To carry out this theme, Godfrey appears on in-store posters and other display material wearing the Kingan crown. The intensive merchandising program has been spearheaded by Hal Ranck, manager of the Kingan merchandising and advertising division, as well as Warwick. (Please turn to page 60)



# Do your agency's presentations put you to sleep?

**They're bound to if they're anything like the devilish quicksands for the mind described herein**

*If you're ever been bored, dazed, or otherwise put to slumber by a presentation, you'll enjoy the article at right by N. W. Ayer researcher Shirley Stone. What Stephen Potter has done for games with his book on Gamesmanship (or how to win without actually cheating), Miss Stone does for the world of research presentations. By spoofing the dull delivery which some-*

*times mars even the best radio-TV presentations—in and out of agencies—she casts light on how presentations can be made more interesting. Her satire highlights flaws in delivery everyone who gives presentations should learn to avoid (see flaws listed directly below, and for a biographical sketch of Presentation-ship Specialist Shirley Stone see page opposite).*

Underwood & Underwood

## **These gambits are sure to lull a presentation audience**

- ▶ Putting tallest people in first row to obscure vision
- ▶ Lengthy throat clearing to induce lethargy
- ▶ Swooning rhythmically to hypnotize listeners into trance
- ▶ Reading charts slowly after audience has read them
- ▶ Frightening those with questions by throwing up barrage of technical jargon
- ▶ Use of lengthy, winding sentences to lose listeners
- ▶ Making quick switch of scale in a series of charts





**over-all!** The Research Expert is the new medicine man of the advertising profession, but few people outside the research business know the most important ingredient of his magic. It is his sedative ability. In a business fraught with neuroses and ulcers, a good research man can soothe the agency to slumber, and if necessary calm the most capricious client. His soporific? The Presentation.

Nowadays it seems that every new statistic, every new survey, calls for a presentation. The uninitiated see chart talk piled upon chart talk, and wonder why they are necessary. Half of these talks, as a kind estimate, actually have something to say. But the other half?

As a long-time giver and attender of presentations, I have made a discovery about that other half. They are meant to have *nothing* to say. They are meant *not* to be heard. They are a new invention in good employee and client relations, a calm in the middle of a storm, the pause that refreshes. They are the advertising profession's answer to the psychiatrist.

Yet up to now, there has been no scientific guide for the research man on this important public service he can render. This is a gap that must be filled if we are to reduce the national blood pressure. Here, for the first time, I propose to deal methodically with the problem as follows:

**I. The Sample** To prepare the ground, you must first be sure to size up your audience. Only in this way will you know what your basic strategy must be. A representative audience to a research presentation is composed of the following people:

1. *The Copy Writers.* They were asked in because the presentation deals with Gust, the new detergent made with chlorophyll. At any mention of research they always say proudly, "Never went beyond long division in school." Figures frighten them, and they are pretty easy to knock off.

2. *The Account Executives.* These men are fond of telling you that "figures don't lie but all liars figure." Account executives are pretty easy to put to sleep, but it is most difficult to know *when* they are asleep, since they are trained to drowse with their eyes open.

3. *Assorted Art Directors, Producers, etc.* They thought it was a movie on the Caribbean, and will remember an urgent appointment shortly.

4. *The Client.* Does not listen. Will

ask you to explain this to him a couple of weeks later, when you can tell him anything that pops into your mind.

5. *Timebuyers.* Ten minutes after they get there they're called away because a "crisis" has come up in their department, or they recall they're due at another presentation (by a network or station rep) and they pack off to that one.

6. *The Amateur Statistician.* You will find one of these at every presentation. Can be distinguished by the small piece of scrap paper on which he scribbles fiercely. This boy is taking a second semester in statistics at N.Y.U., and if given the opportunity, will tear your presentation to shreds. If you know he is planning to come, send him to the public library or City Hall on any pretext. If he turns up, refer to my section on special problems later in this guide.

7. *The Head.* This man has soaked up a lot of research through the pores. Has a mind like an IBM machine. Notoriously good at staying awake. He can be fixed *only* if you have excellent staying power. See section on special problems.

**II. Setting the Stage** Setting the stage properly is of primary importance. With a little luck, a proper background can do half your work for you in a few minutes.

First arrange the chairs so the high ones are in front. If possible, put all tall people in these chairs. Uncomfortable chairs are most likely to divert the audience's attention from what you are saying. If you can swing it, dim all the lights except for one 40-watt spot over your head. The audience will often hypnotize itself without any effort on your part. Delsarte Finch, grand old man of research and frequently regarded among savants as the most soporific presentation specialist of them all, once managed to have this spot wink off and on at regular intervals. He says the audience fell like flies. Of course, this may be difficult to arrange.

With the lights down, of course, you're not sure about measuring the effect of your system. Some people prefer to leave the lights on and count the scalps as they fall. Delsarte, for instance, sets up a par score for each person in the audience. If the victim doesn't go to sleep on schedule, Delsarte fines himself by doing all calculations longhand the next day.

**Shirley Stone is**

**N. W. Ayer ass't. director  
of radio-TV research**

*Born in Boston, Shirley Stone worked her way through Bates College as a waitress, welder, housemaid, salesgirl, assistant in a printing shop. She graduated magna cum laude, won Phi Beta Kappa key. She has an M.A. from Columbia, also attended U. of Mexico on a fellowship from the Pan American Union. She says: "After I flunked out as a secretary (no typing or shorthand), I became assistant manager of advertising research for Schenley Distillers from 1946 to 1948." In 1948 she came to N. W. Ayer as assistant director of radio-TV research where she has worked on radio-TV accounts solely, including AT&T, National Dairy, Atlantic Refining, Cannon Mills.*



But these are not maneuvers for a beginner. Let us go on to the actual presentation.

**III. The Opening Move** There are several good ways for you to begin a presentation. The standard opening is the Long Silence. Shift nervously from foot to foot, and stare into the distance as if you were contemplating infinity. This immediately assures the audience that you are hardly aware of their presence, a feeling that soothes them. An advanced variation of the Long Silence is the Punctuated Silence. In this technique, you clear your throat and stop, and so on. This can be varied. (Please turn to page 85)





## 1. Appearances

TV star appearances are big audience builders, can be used in many ways. Jackie Gleason banners tie in political convention with Detroit appearance

Top, "Foreign Intrigue" star appears on WAAM show. Captain Video's rangers, bottom, in children's parade

# Five ways to promote your TV

**You're losing out on chances to build audience if you give promotion shrugging. Here are some techniques which have proved most effective for many national television**

**TV** It may seem a truism to say that a TV advertiser must sell his program to the public before he can sell his product but the point has not penetrated as deeply as might be supposed.

On the one hand there are national advertisers who, realizing the impact and promotional opportunities inherent in TV personalities and programs, hand over a substantial promotional budget to their agencies. Their object: to insure that the largest possible audience is on the receiving end of their TV commercials.

On the other hand there are advertisers (some of whom have substantial investments sunk into TV programs)

who refuse to spend a penny for promotion. They look to the TV networks and stations to carry the brunt of promotional activities, and some feel that TV program promotion is something they should get for nothing.

While it is true that the effect of almost any kind of promotion is hard to measure (and some kinds are impossible) there is evidence that TV program promotion pays off. Some recent confidential surveys, SPONSOR learned, have been made by agencies following heavy promotional barrages in key markets. The studies showed slow but steady rises in the number of viewers. Both advertisers and agencies were satisfied that the promotional

effort was the cause of the increase.

The fact that some of America's largest and shrewdest advertisers and agencies bet heavily on promotion (along with publicity) is further proof that it pays off. In this article, SPONSOR will discuss some of the most effective audience promotion techniques used by sponsors and agencies as well as point up what networks and stations are doing to back up their clients.

After a quick look at what is being done in TV program promotion, one thing becomes readily apparent: The visual impact of TV is opening up new avenues never used in radio promotion and repaving old ones which have a



wa Welcomes  
**ED SULLIVAN**

IN PERSON.

Four LINCOLN-MERCURY dealers who bring you fine cars  
deliberately designed for **MODERN LIVING** are proud  
to bring to you the toastmaster of  
"TOAST OF THE TOWN"



★  
**TUESDAY, August 26**  
10:15 A.M. Sullivan Parade starting at Ft. Des  
Moines Hotel to City  
Hall and State Capitol  
12 noon. Advertising Club Luncheon  
at Savoy Hotel  
2 P.M. Tom Sawyer  
a high school production of  
POLIO FUND at Des Moines  
Hotel and City Club  
6 P.M. Reception by invitation only  
at Des Moines Club  
8 P.M. Sullivan emceed Show at State  
Fair Grounds  
  
**WEDNESDAY, August 27**  
12:30 P.M. Interview with D.L. Bell  
1 P.M. Sullivan speaks to AM  
Leads at Y.M.C.A.  
3:30 P.M. Sullivan emceed Show  
at Y.M.C.A.  
8:00 P.M. Sullivan emceed Show  
at State Fair Grounds  
  
Let's Give Ed Sullivan a Big Welcome

Des Moines LINCOLN-MERCURY DEALER

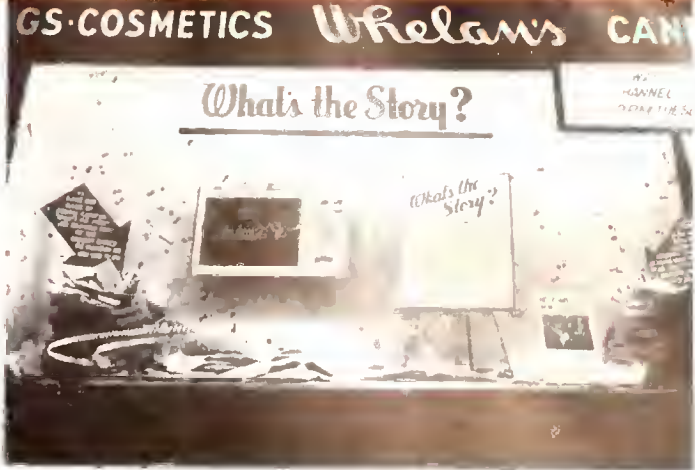
**MID-TOWN**  
**motors, inc.**

14th and Locust • Des Moines • Phone 2-8323

Des Moines Lincoln-Mercury dealer runs ad on Ed Sullivan's  
tour through city, gives program a plug as well as himself

**2. Displays**

Store display tying in product with  
TV show is common merchandising  
technique, but sometimes technique  
is effective for show promotion  
alone. DuMont uses window of mid-  
town New York City drug store to  
promote quiz show "What's the  
Story?". Display points up heavy  
mail response, ties in show stars



**3. Trailers**

Here coming-attraction plugs used  
in movies, TV get new twist. Pic-  
ture is from series of "Who Am  
I?" teasers made up by BBDO to  
promote DuPont's "Cavalcade of  
America." Agency sends four slides  
for each teaser to stations showing  
interest in using them. Audience  
finds out answer in last slide. The  
scene pictured is from "Poor Rich-  
ard," a story of Benjamin Franklin



**Program**

attention. Herein  
sponsors, agencies

long record of success in the movie  
exploitation business.  
  
In radio, for example, a soap opera  
actor or actress was nothing more than  
an anonymous voice. A faithful listen-  
er could trip over his favorite soap  
opera character in the street and not  
know who it was. On TV, soap opera  
faces are almost as well known as  
brand names and they can be used to  
promote the program in a manner un-  
dreamed of in radio promotion.  
  
As for the movie angle, promotional  
men are learning (there is still a lot to  
learn about TV program promotion)  
that some of the classic movie exploi-  
(Please turn to page 64)

20 OCTOBER 1952

**4. Newspapers**

Nets, stations advertise TV shows  
but often run long lists in one  
ad. Ford dealers run newspaper  
ad of their own, list future shows

Announcing  
a new  
**FORD  
THEATRE**  
TV SERIES  
Produced in Hollywood  
Featuring Great Hollywood Stars  
**WILL  
ROGERS, Jr.**  
Starring for the first time on TV  
in **LIFE, LIBERTY  
and ORRIN DOOLEY**  
with  
**MARGUERITE CHAPMAN**  
**TONIGHT 9:30  
WNB**  
  
Coming attractions  
★ **JUNIOR**  
Starring EDWARD ARNOLD  
and ARTHUR FRANK  
★ **NATIONAL  
HONEYMOON**  
Starring DIANA LYNN  
and DICK RAYNES  
★ **BIRTH of a HERO**  
Starring MARK STEVENS  
and ELLEN DREW  
Presented by you

**5. Magazine ads**

National Dairy ads in "Life" and "Saturday Evening  
Post" are keyed to its "Big Top" show on CBS TV.  
Colorful circus theme makes good copy; agency can  
thus bring attention to program, net at top of ad

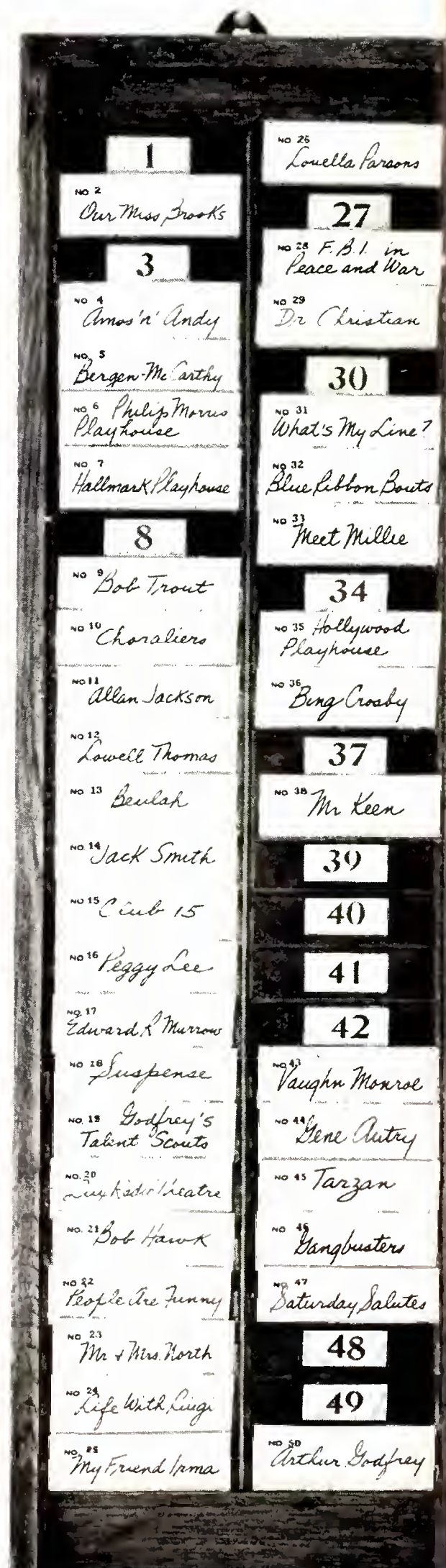
Have you seen the  
Shallot BIG TOP  
Television Show?

It's on the CBS-TV  
Network every Sunday

**Greatest Treat on Earth**

**Sealtest  
EAM**





1

NO 2

Our Miss Brooks

3

NO 4

Amos'n' Andy

NO 5

Bergen-McCarthy

NO 6

Philip Morris Playhouse

NO 7

Hallmark Playhouse

8

NO 9

Bob Trout

NO 10

Choraliers

NO 11

Allan Jackson

NO 12

Lowell Thomas

NO 13

Beulah

NO 14

Jack Smith

NO 15

Cub 15

NO 16

Peggy Lee

NO 17

Edward R. Murrow

NO 18

Suspense

NO 19

Godfrey's Talent Scouts

NO 20

My Kidnapped Theatre

NO 21

Bob Hawk

NO 22

People Are Funny

NO 23

Mr. & Mrs. North

NO 24

Life With Luigi

NO 25

My Friend Irma

NO 26

Louella Parsons

27

NO 28

F.B.I. in Peace and War

NO 29

Dr. Christian

30

NO 31

What's My Line?

NO 32

Blue Ribbon Boule

NO 33

Meet Millie

34

NO 35

Hollywood Playhouse

NO 36

Bing Crosby

37

NO 38

Mr. Keen

39

40

41

42

NO 43

Vaughn Monroe

NO 44

Gene Autry

NO 45

Tarzan

NO 46

Gangbusters

NO 47

Saturday Salutes

48

49

NO 50

Arthur Godfrey



# THEY'RE ALL BACK

*...and out front with the customers*

You might easily picture this time clock in stores all over the country. And with the same names. For Benny, Bergen, Crosby, Godfrey, and company have started a new fall season on CBS Radio. And they're giving their greatest performances not only in 43 million homes and 27 million cars—but as salesmen behind counters from coast to coast.

*There's no sales force like them—for selling more things to more people in more places...*

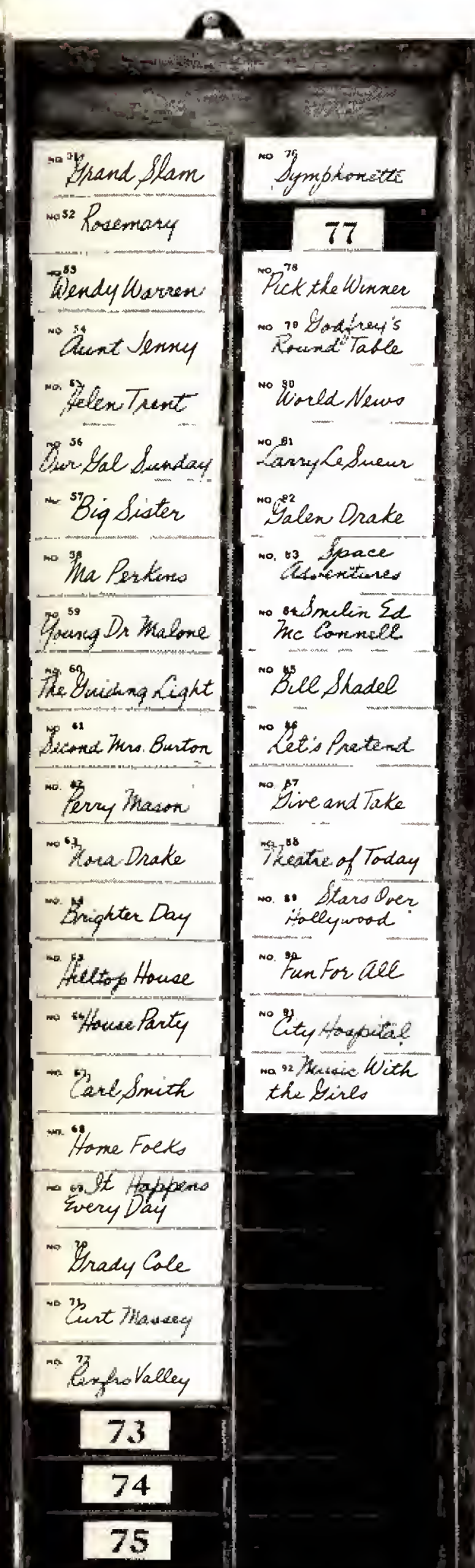
It makes a difference that so many of the leading shows are heard on the same network. (More of them are on CBS Radio than on all other networks combined.) For they bring *all* the network's sponsors into a main stream of customer traffic. They create the best *locations* in all advertising.

For this reason 25 per cent more time is sponsored on CBS Radio than on any other network. And the time-slots still available have all the "crowd" advantages of stores next to Macy's or Gimbel's.

Around the clock CBS Radio's star attractions assure the greatest carry-over of listeners from show to show...the largest average audience...the lowest advertising cost

You too can be out front with the customers on the **CBS RADIO NETWORK**

NOTE: Sunday, 2:30 to 4:00 pm (Slot 77) has just been filled by the New York Philharmonic-Symphony for Willys-Overland Motors, Inc.



## CATALOG OFFER

SPONSOR: Montgomery Ward

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Montgomery Ward catalog office in Worcester offered copies of their new fall catalog via announcements on WORC, asking listeners to call in their requests. In one week, 124 requests came in (some written) from all over the county. As a direct result of the books placed, orders averaging between \$15 and \$27 started pouring in before the week ended. The sponsor netted over \$2,500 in sales from an expenditure of \$48.*

WORC, Worcester

PROGRAM: Announcements

## SUEDE REVITALIZER

SPONSOR: Sterling Drug Co. (retail)

AGENCY: Direct

**CAPSULE CASE HISTORY:** *When the Sterling Drug Co. in Santa Barbara began to stock a new suede revitalizer, Leprechaun Mist, the owners of the store decided to see what radio would do to move the product. They bought a single announcement in the KTMS participating program, The Jane West Show. On the two days following this announcement, the store sold almost its entire stock of Leprechaun Mist. Announcement cost: \$5.*

KTMS, Santa Barbara, Cal.

PROGRAM: The Jane West Show



## FURNITURE

SPONSOR: Phillips Radio & Furniture

AGENCY: Direct

**CAPSULE CASE HISTORY:** *When a fire caused considerable smoke and water damage in this store, it decided to run a fire sale. On 1 July, the day before the sale, Phillips ran 10 announcements over CKNW at a cost of \$47. Next morning crowds besieged the store and the first half-day's gross was upwards of \$8,000 (selling was half-day only since Wednesday is an early closing day in that area). Campaign was sustained and July became Phillips' biggest month ever.*

CKNW, New Westminster, B. C.

PROGRAM: Participation

## HOUSEHOLD PAINT

SPONSOR: Merkin Paints

AGENCY: Friend, Reiss & McGlone

**CAPSULE CASE HISTORY:** *Six months ago, Merkin Paints started sponsoring this five-minute newscast at 12:00 noon, Tuesdays, Thursdays, and Saturdays, for a 13-week test. An offer on the show of a free booklet and color card pulled an average of 150 to 200 requests a week. Local Merkin dealers also reported a big demand for the booklet plus hikes in sales. Sponsor is so impressed with the "tremendous increase" in sales since he started using the program, he has renewed for the fourth 13-week cycle. Cost: \$468 per week.*

WNBC, New York

PROGRAM: News at Noon

## GARMENT BAGS

SPONSOR: Bintz Brothers

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Just before a big "Dollar Day" was to be held by the merchants of Zanesville, Bintz Bros. department store received 12 dozen plastic garment bags too late to be included in the store's full-page newspaper ad. To move the bags, the store took two announcements on WHIZ the day before the sale. When the doors opened the next morning, nine or 10 customers of the group waiting outside immediately asked for the bags. Result: The entire lot was cleaned out by 2:00 p.m.*

WHIZ, Zanesville, Ohio

PROGRAM: Announcements

## FISHING REELS

SPONSOR: Ward's Army & Navy Store

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Ward's wanted to get rid of over 50 fishing reels—a tough job at the end of the fishing season. Price of each reel: \$14. Store bought a daily one-minute participation on a new d.j. show, Matinee with Paul Coleman, heard Monday through Friday, 12:15 to 1:30 p.m. After mentions on five days, the sponsor called a halt: All the reels were sold and customers were still demanding them. Cost of five announcements: \$22. Revenue from sale of reels: \$700.*

WINR, Binghamton, N. Y.

PROGRAM: Matinee with Paul Coleman

## PLATE GLASS

SPONSOR: Pittsburgh Plate Glass Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This participating d.j. show, broadcast daily 2:30 to 5:00 p.m., originates each day from the place of business of a different sponsor. On Thursdays, it is broadcast from the Pittsburgh Plate Glass Co. retail store. Sponsor reports some 60 to 100 calls from potential customers during each broadcast; up to 70 people come into store to see each show. At cost of \$61 per week, sponsor found this July's business up 21% over same month last year, gives McAnulty Show credit.*

KWJJ, Portland, Ore.

PROGRAM: Bob McAnulty Show



almost

10%

of the  
nation's  
sales

take place

HERE

in

WJR's

primary

coverage

area



W  
J  
R

... the **GREAT  
VOICE  
of the  
GREAT  
LAKES**

### WJR MARKET DATA

(Primary Coverage Area)

		% of U.S. Total
Population.....	12,601,300	8.3
Radio Homes.....	3,784,170	8.1
Retail Sales.....	\$13,613,431,000	9.3
Food Sales.....	\$ 3,266,766,000	9.4
Drug Sales.....	\$ 464,447,000	10.3
Filling Station Sales.....	\$ 739,614,000	10.1
Passenger Car Registrations....	4,116,934	10.2

Almost 10% of the total U. S. (national) sales are made within WJR's primary signal area. Get your share of sales in this rich market. When you set your budgets and plan your schedules, use WJR, the *only single medium* that reaches this entire market **EFFECTIVELY AND ECONOMICALLY!** Contact WJR or your Christal representative today!



*Radio—America's Greatest Advertising Medium*

WJR, Fisher Building, Detroit 2, Michigan

WJR Eastern Offices: 665 Fifth Avenue, New York 22, N. Y.

Represented nationally by the Henry I. Christal Company

Canadian representatives: Radio Time Sales, (Ontario) Ltd.

50,000 watts  
Clear Channel

CBS Radio  
Network



WJR Detroit  
The Goodwill Station



## Mr. Sponsor asks...

**What is the basic formula or criterion for a time-buyer to use in determining station selection?**

Michael J. Merkin | President  
Merkin Paint Co., Inc.  
New York

### The picked panel answers Mr. Merkin



Miss Dunlavey

If there is such a thing as a "formula" it has more ingredients than an Irish stew. Certainly there is no single factor or set of statistics which will provide the answer. Before starting to select

stations, a timebuyer must know the answer to the following questions: Is the client's sales problem local, regional, or national? Who are the customers or potential customers, and what is their age and income level?

After these facts are known and decisions have been made regarding the markets or areas in which advertising is needed, it is time to analyze data which relate to the stations directly. These include coverage, cost, type of programming, audience size at various times, length of time the station has been on the air, history of the station, and the caliber of its management.

The careful checks we make, area by area, of sales results in relation to advertising expenditures, for each of our clients, is an invaluable help in selecting stations for each succeeding year's campaign for large spot advertisers like 4-Way Cold Tablets, Lydia E. Pinkham's Vegetable Compound, and Black Draught, each of whom use hundreds of stations.

By using stations' rates and the total number of radio homes within their

areas, we can compare stations on a cost-per-1,000 basis for radio homes that could be reached. However, stations which show the lowest cost-per-1,000 on this basis may show the highest for homes actually delivered when Hooperatings, Nielsen, or other rating services are used to estimate the size of the audience.

Any formula for selecting stations must include the matching of distribution areas with station coverage as closely as possible. Otherwise, the client may pay for coverage from which he cannot possibly benefit.

Ratings are analyzed in evaluating stations, but, of course, they cannot be used as an arbitrary yardstick. In some circumstances, enthusiasm for high ratings must be tempered with the understanding that rating points can be offset partially by the audience loyalty that exists for some personalities and programs with relatively low ratings.

The basic idea behind the use of any station is, or should be, to deliver the client's advertising message to the largest possible number of potential customers—not the largest number of people. Therefore, sometimes the station with the smallest audience in numbers of listeners may offer the largest potential. It follows that to reach a specific group, we might use a station that is programmed 100% with classical music, foreign language, or Negro disk jockeys.

A station that has one outstanding personality or program may be a good buy only if that specific program or personality is used; therefore a station list that is prepared in advance of a request for availabilities may have to be revised then actual buying is initiated.

The selection of stations is not based

on any magic formula; it requires continuous evaluation of all available data in relation to a client's needs.

MARY DUNLAVEY  
Chief Timebuyer  
Harry B. Cohen Adv. Co.  
New York



Miss Carayas

In multi-station TV markets, for all intents and purposes, each station has equal coverage. The problem of station selection for announcements is met by resorting to the cost-per-rating point formula.

However, this is not necessarily an iron-clad rule, for one must sometimes take into consideration the product in relation to the type of audience. For example, it would be wise to surround a nail polish commercial with women's programs at a higher cost-per-rating point than around a lower cost kiddie or sports program.

As to programs: In today's tight market, beggars can't be choosers. If you can clear choice time in a one-station market, you deserve a pat on the back. Even in multi-station markets, the problem in good time clearance is difficult, but if you do clear time, you have to be careful not to be up against any top-rated program.

Radiowise on announcements: The cost-per-rating point is a good guide here also, but unlike television the difference of coverage of stations in the same market must be considered. Obviously, if two stations in a market have an equal cost-per-rating point



with the kind of adjacencies you want. the nod should be given to the higher power stations.

On programs, this can really be a chore. Consideration must be given to adjacent programs, ratings, sets-in-use, power, and frequency, competition, and station promotion and merchandising. The final decision then resolves itself to intuition—perhaps that is why there are so many women timebuyers.

MARIA CARAYAS  
Radio-TV Timebuyer  
Roy S. Durstine, Inc.  
New York



Mr. Lonsdale

There is no rigid set of rules which will govern every station selection for every client. However, this procedure will be helpful wherever it can be used.

First, the station depends upon the job to be done. What is the client's aim? How big is his market? Who are his prospects? What is his budget?

The second step is to obtain availabilities from all stations under consideration. Naturally, these availabilities must be considered with the client's objectives in mind. And they must be weighed with each station's frequency, power, coverage, network affiliation, local programing, program adjacencies, expected audience, rates. No one factor can be the yardstick.

The timebuyer must have or must obtain a good understanding of the market. He must be familiar with each station's value during specific times of the day and seasons of the year.

The one single factor which can be the greatest help to the timebuyer is open-mindedness. If he is fair to station personnel and representatives by obtaining all available facts, if he is fair with himself and forms his decision with an open mind—he will never be open to just criticism.

Every station has a prestige, coverage, or rate story to tell. The wise timebuyer weighs these stories objectively before he makes his decisions.

CHARLES J. LONSDALE  
Timebuyer  
Meldrum & Fewsmith, Inc.  
Cleveland

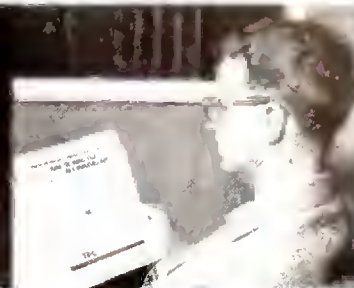


## "I'm convinced KBIG GIVES US WHAT WE WANT"

says George Oliver, Adv. Mgr.  
Leo J. Meyberg Company

"We need a medium as big as

Southern California, because that's our territory—for RCA, Bendix and other products. So KBIG intrigued us. Focused power and salt-water conductivity are not new in radio—but the way KBIG uses them to cover the whole Southland is new, and made sense...



"What opened my eyes, though,



was a business trip by auto all over Southern California. KBIG's signal was amazing through the entire trip—in San Diego, in El Centro, in San Bernardino and in between too. In some places, KBIG was the only station we could pick up on the car radio...

"That sold us. That and the pro-

grams. KBIG is heavy on music, light on talk, and that's refreshing whether I'm at the wheel or home. We're selling a lot of RCA 45s with our spots and 'Are Ya Listening?' segments on KBIG, and we're glad that KBIG is going all-out with RCA 45s in programming its music. It's really very simple—KBIG gives us what we want, so we bought it."



KBIG gives advertisers what they want in rates, too—costs realistically geared to today, with a one-time hour rate of \$118, spots as low as \$9. Make the Whole Sale at a Wholesale Rate—get to all of Southern California, 4½% of U.S. Buying Power, with

10,000 WATTS  
740 KILOCYCLES

# KBIG

GIANT ECONOMY PACKAGE OF  
SOUTHERN CALIFORNIA RADIO

STUDIOS IN AVALON  
AND HOLLYWOOD

John Poole Broadcasting Company



BUSINESS OFFICE: 6540 SUNSET BLVD.,

HOLLYWOOD 28, CALIFORNIA

REPRESENTED BY ROBERT MEEKER & ASSOCIATES, INC



I LIKE AMERICA

I LIKE AMERICA

# STAR-SPANGLED EXCITEMENT!...

SPONSORED IN OVER 500 MARKETS  
IN JUST 90 DAYS!

THE MOST AMAZING RECORD OF  
SALES IN THE HISTORY OF RADIO!

**BANKS** like these are grabbing "Freedom, U. S. A.!"

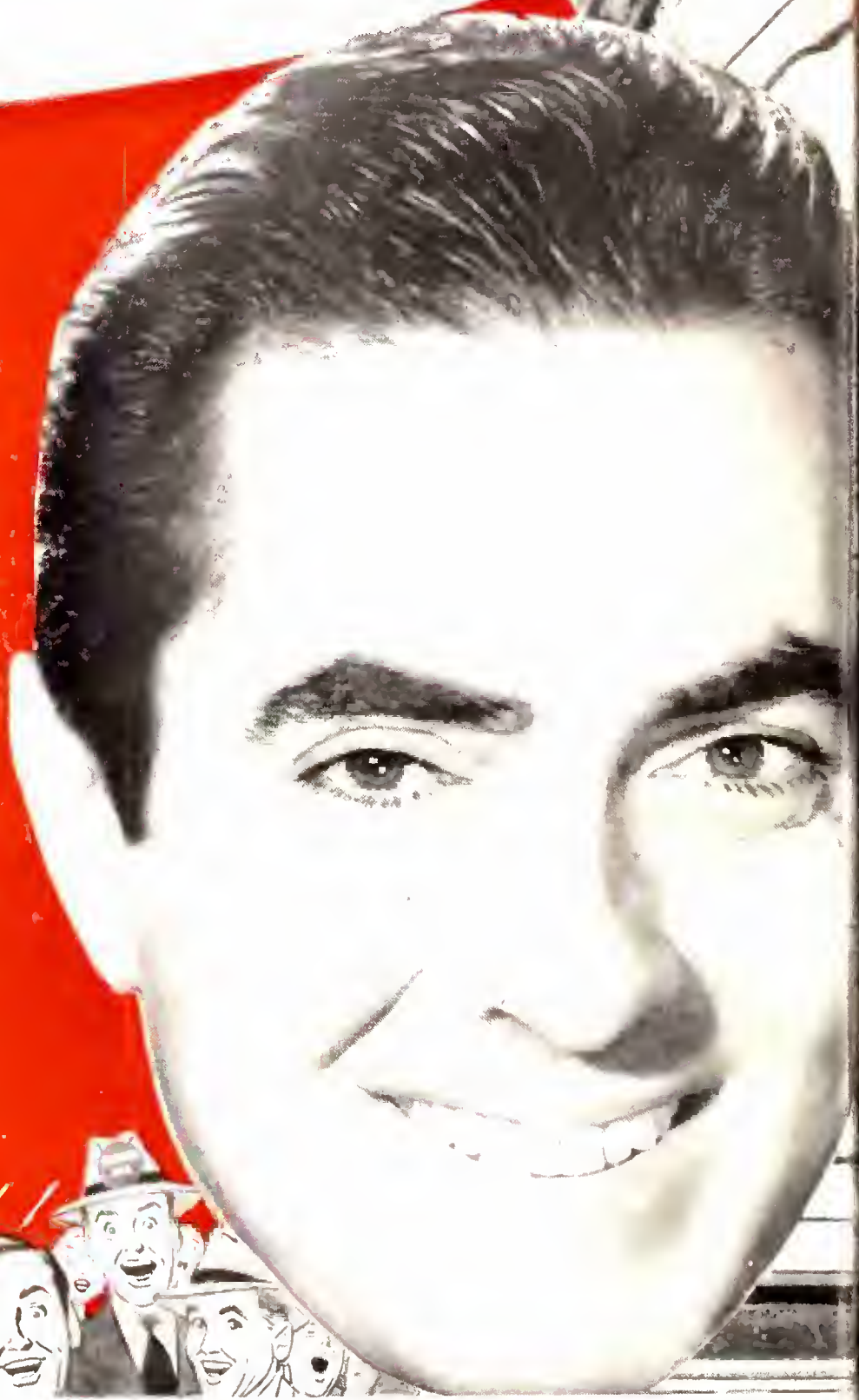
- |   |      |
|---|------|
| • FIRST AMERICAN STATE BANK, Wausau, Wisc.                    | WSAU |
| • PERPETUAL BLO. ASSOCIATION, Washington, D. C.               | WTOP |
| • CROCKER FIRST NATIONAL BANK, San Francisco, Calif.          | KGO  |
| • PLANTERS NATIONAL BANK & TRUST, Rocky Mount, N. C.          | WFMA |
| • RHINELANDER BLO. & LOAN ASSOC., Rhinelander, Wisc.          | WOBT |
| • FIRST NATIONAL BANK, Odessa, Texas                          | KOSA |
| • FIRST NATIONAL BANK OF LEWISTON, Lewiston, Pa.              | WMRF |
| • BUDGET FINANCE CO., Las Vegas, Nevada                       | KLAS |
| • FIRST CITIZENS BANK & TRUST CO., Fayetteville, N. C.        | WFNC |
| • CITY NATIONAL BANK OF CENTRALIA, Centralia, Ill.            | WCNT |
| • AMARILLO NATIONAL BANK, Amarillo, Texas                     |      |
| • MIDLAND NATIONAL BANK, Midland, Texas                       | KCRS |
| • FIRST NATIONAL BANK OF THE BLACK HILLS, Rapid City, S. D.   | KOTA |
| • MOUNTAIN NATIONAL BANK OF CLIFTON FORGE, Clifton Forge, Va. | WCFV |
| • SOUTHERN ARIZONA BANK & TRUST CO., Tucson, Ariz.            | KCNA |
| • FIDELITY NATIONAL BANK, Twin Falls, Idaho                   | KTFI |
| • FIRST NATIONAL BANK, Missoula, Mont.                        | KGVO |

**BAKERIES** like these are presenting "Freedom, U. S. A.!"

- |  |      |
|--|------|
| • HOME BAKERY, Laramie, Wyoming                          | KOWB |
| • MULLER-GROCERS BAKING CO., Saginaw and Bay City, Mich. | WSAM |
| • SUPREME BAKING CO., Des Moines, Iowa                   | KIOA |
| • HONEYCRUST BREAD, Somerset, Ky.                        | WSFC |

**BREWERIES** like these are signing up "Freedom, U. S. A.!"

- |   |      |
|---|------|
| • GREAT FALLS BREWERIES, INC., Great Falls, Mont.             | KFBB |
| • VALLEY DISTRIBUTING CO. FOR GREAT FALLS, Livingston, Mont.  | KPRK |
| • FLATHEAD DISTRIBUTING CO. FOR GREAT FALLS, Kalispell, Mont. | KGEZ |
| • FRED KOCH BREWERY, INC., Dunkirk, N. Y.                     | WFCB |
| • GEORGE F. PFALMER CO., Colorado Springs, Colorado           | KROO |







# Tyrone Power

STARRING IN

# "Freedom, U.S.A." ★ ★ ★

FEATURING EDWIN C. HILL WITH THE DAVID ROSE ORCHESTRA,  
JIMMY WALLINGTON, AND AN ALL-STAR SUPPORTING CAST!

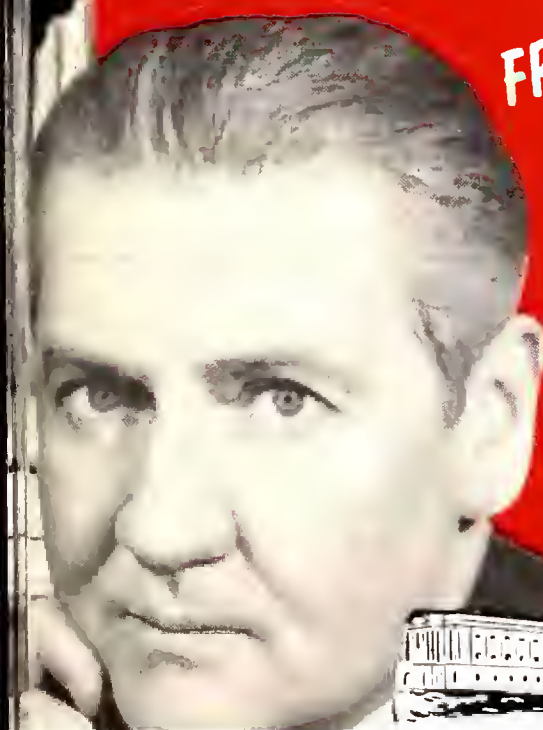
**SPONSORS GET RESULTS BECAUSE ZIV MAKES THINGS HAPPEN!**

Ziv doesn't just sell you the show and leave you to promote it the best way you can. Ziv provides brilliantly planned, elaborately produced, dynamic selling tools to assure you of tremendous listener response!

**FREE!**

**THE GREATEST PROMOTION  
EVER BUILT AROUND ANY  
RADIO PROGRAM!**

Just look at the attention-getting, audience-arresting promotional materials shown on the next page . . . all are salesmen-in-waiting . . . ready to go to work for you when you sponsor the most timely and important radio program on the air today!







...and now a message from our sponsor

TV

by Bob Foreman

(Here is Part II of a discussion I began last issue on television artists.)

What actual functions does a full-time television art man perform? Well, let's look at the more obvious, the most essential. Although a space writer can put his copy (with or without a rough layout) in an outgoing box and send it to his art man, confident of a satisfactory job, not so the TV copywriter.

So much is left unsaid in even the most detailed commercial script that the progression of visual action is more implicit than explicit; for example, transitions optically or otherwise achieved are expressed in *close-up*, *medium shot*, *long shot*, etc.—yet all these instructions are so broad that they leave more to the imagination than they really clear up. But the artist must select the *exact* angle as well as the specific field for each camera shot before he draws a single frame, however rough the story board may be.

As for the story board itself—the artist, preferably *with* the writer, must decide *how many* frames to put into the board. Every added frame costs extra money, uses up extra time. Yet the vital scenes or takes or set-ups (call it what you will) must all be depicted in one or more frames if an account man and advertising manager are to be given a lucid picture of how the copy goes. How detailed must this drawing be? Again a vital decision upon which a lot of cost and time—and eventually the okay of the copy rest.

So I'd say no story board will be really great from either an ad-

vertising or production standpoint unless it is the joint endeavor (*worked on simultaneously from the start*) of a writer and an artist. This is true if the TV art man doesn't add a single thought to what the writer comes up with—merely mechanical know-how and techniques.

On the other hand, the good TV art man, adroit in advertising and competently creative, will do as much to make the commercial effective as does the writer. (This is rarely true in print copy!) That's because of the simple fact that TV is *visualization in motion*!

So much for the story board—perhaps the heart of the business of commercial television. What about sponsor identification on programs? The creation of main titles for shows is one of the most important, yet most neglected, phases of television programing to date. MGM spends hundreds of thousands of dollars per year on artists and art work to produce main titles that will send a motion picture off to a good start. How many television shows begin with a dull thud caused by two static cards or a few block letters on film. Here is the place where you get your audience or lose it—right at the start. Here is where you link up program and product—right at the start. What more important *commercial* spot is there in your show?

Main titles *must* be worked out with the program producers so that they can bear constant repetition, so that they will intrigue and sell at the same time! This is basically your TV art man's problem (and he's usually hampered with a \$500 production budget de-

spite the fact that the main title will be run weekly for 39 weeks or even five years—a real false economy!) as a case in point, take a look at the *I Love Lucy* opening and closing. Here is a topnotch example of what well-integrated title and sign-off can do for a sponsor. The Philip Morris copy and show are beautifully wed, each enhancing the other. The choice of opticals (irises) and technique (live combined with animation) is superb, relevant, dramatic, explicit!

These are just a few of the vital functions a TV art man can perform. And with just these purposes, I don't see how we can get along without him.

## commercial reviews

### SIMULCAST

PROGRAM:  
SPONSOR:  
AGENCY:  
STATION:

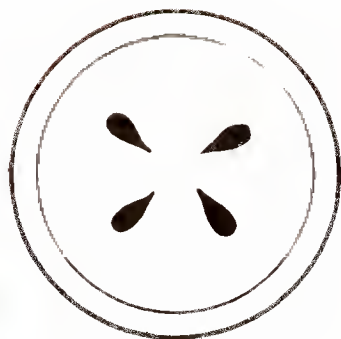
Clare Booth Luce  
Republican Nat'l Committee  
BBDO  
WNBC—AM and TV—  
10:30-11:00 p.m.

Whether or not this program, a simulcast, should be considered here and given a "commercial critique," I can't say. Nevertheless, I shall do just that because certainly the program, from start to finish on both media, was not intended as entertainment. To the contrary, it was prepared to *sell* a candidate and as such I'd say it went a long way toward accomplishing its mission.

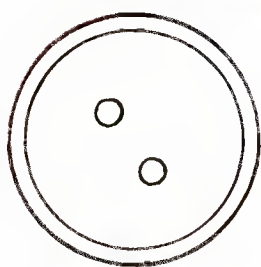
The reason? An old axiom of radio and one we learned recently though quickly in TV. I'm referring to the fact that straight talk, however vital, however well prepared or well presented, cannot sustain interest. But break this palaver up with well-spaced inserts, verbal in the case of radio, visual-verbal in the case of television, and you've got yourself a program that should hold the attention of your audience.

That's just what Clare Booth Luce did as she discussed the Communist problem in Washington on the TV hookup, with film clips of pertinent investigations, and just the audio of these clips for her radio broadcast. Thus Mrs. Luce not only made her presentation far more interesting but





# you're right on the button with Waterbury!



Waterbury's largest single employer is Scovill Manufacturing Company, one of America's leading brass mills and makers of metal products.

No company better exemplifies the steady expansion of Waterbury industry than Scovill. It began in 1802 with the manufacture of brass buttons. Today Scovill employs over 8,000 persons who turn out products as diversified as paper fasteners—aircraft parts—metal containers for drugs and cosmetics—and, of course, brass buttons.

In fact, **everybody** in Waterbury turns a button daily—

## the one that tunes to WBRY!

Radio dials in Waterbury "stay put" at WBRY.

For YOU, this means ANY time is GOOD time on WBRY—CBS in Waterbury. The March, 1952, Pulse study shows WBRY FIRST by far in 44 of 48 daytime quarter hours. Get your product in use in the lucrative Waterbury market. Just rely on WBRY!

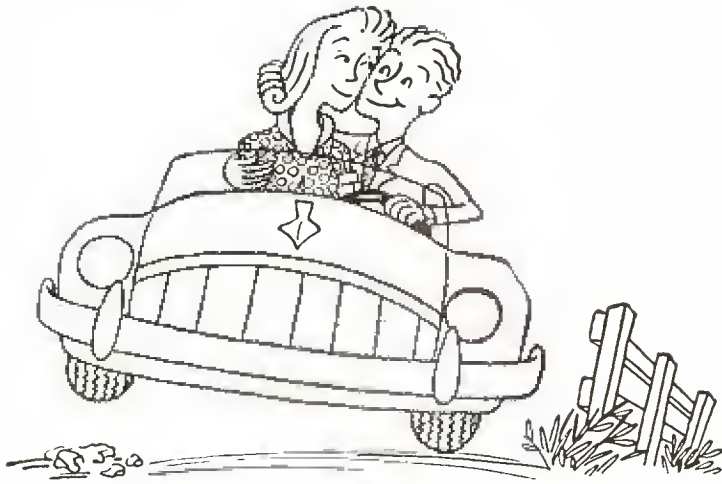
○ ask Avery-Knodel for the WBRY story



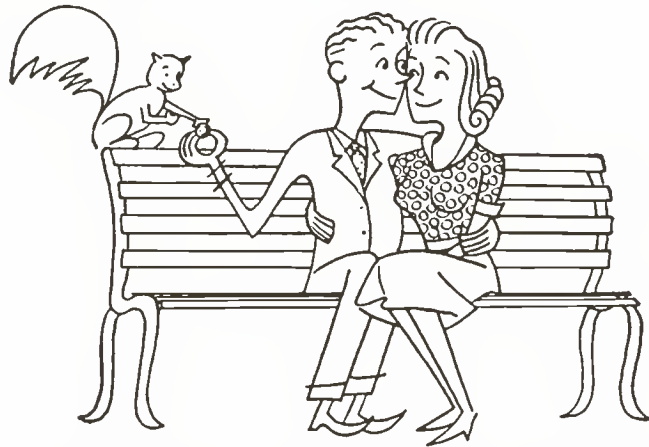
Waterbury,  
Conn.

CBS  
5000 Watts

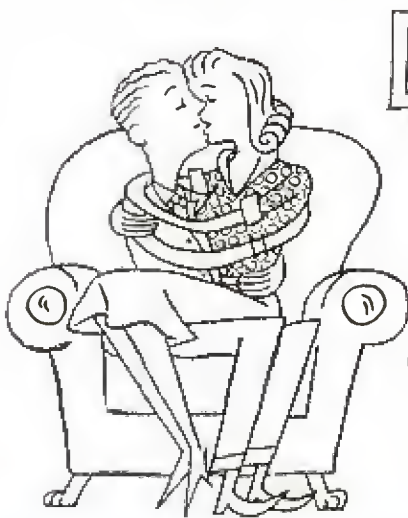




**One-arm driving is fine...**



**..so is one-arm "park benching"**



**..but it takes  
two arms to get  
the best results**

**to sell Memphis you need BOTH**

**WMC and WMCT**

**NBC-5000W** **Memphis' Only**

**790 K.C.** **TV Station**

owned and operated by the Commercial Appeal  
National Representatives • The Branham Company

added tremendous impact and credibility to the entire message. Authenticity as well.

This device or technique or what-have-you has too long been something many politicians have shied away from on the grounds that it smacks too much of show business or that it tends to sound phoney or perhaps because they are smugly convinced that their own charms can sustain interest for 30 minutes.

Here is another case in point that the selling ideas, political or product, have more in common than many will concede. We're getting more evidence of this fact each day now.

#### TELEVISION

SPONSOR: **Colgate Dental Cream**  
PRODUCER: **Robert Lawrence Prods.**  
AGENCY: **Ted Bates**  
PROGRAM: **Announcements**

Here's a slick use of the "news approach" to television copy and one that comes off extremely well. It is chosen because this technique will help Colgate combat the actual news value in the chlorophyll dental field.

The Bates TV staff has utilized a Westbrook Van Voorhis type of voice à la "the voice of the March of Time," to set the pace for the announcement. It's this ringing voice that we hear over an excellent series of scenes matted by a map of the United States. Within this framework, we have doctors and crowd shots (wonder if they have releases from everybody here) and charts, etc.

In two places there is sound shooting both with "dentist-type" narrators describing on camera the effectiveness of the product in combating bad breath and tooth decay. An excellent slap at chlorophyll-colored products is made with a close shot of Colgate Dental Cream being placed on a brush as the voice-over makes hay of the point that it's *pure white* in color.

The net result of the entire conception of this spot is a hard-selling announcement, well paced and interesting throughout. As a competitive piece of copy, it leaves nothing unsaid. Every optical used furthers the copy story rather than appearing for mere effect. In other words, here is the professional approach to TV copy for a drug product and it may well serve as a model for those who are wandering off into animation and the other "charm schools" of advertising.

SPONSOR



# ask Procter & Gamble

and Ernie,  
the Hamburger  
King

Procter & Gamble is the biggest advertiser in America.

Last year they spent over \$18,000,000 in radio. Like the National Biscuit Company, Liggett & Myers and many other of America's largest advertisers, *they invested more money in radio than in any other medium.*

Ernie, the Hamburger King, of 118 Pike Street, Seattle, is one of the smaller advertisers in America. Last year Ernie spent approximately \$7,000 in radio. Like countless other local merchants from coast to coast, *he invested more money in radio than in any other medium.*

Sales results? P&G had the biggest year in its history. So did Ernie. (In fact, Ernie's sales climbed to an average of 1,200 hamburgers a day.)

The truth is that at both the national and local level, radio offers economy and flexibility that *no* other medium can touch. And do you realize how much the radio-listening population has *grown*? Today there are 105,300,000 radio sets in the U. S. A. Virtually *every* home is a *radio* home—and over half of them have *two or more* sets.

*The average American now spends more time with radio than with magazines, TV and newspapers combined.*

Beyond question, the smartest buys in all advertising are being made in radio. And they're being made *right now.*



**Broadcast  
Advertising  
Bureau, Inc.**

BAB is an organization supported by independent broadcasters, networks and station representatives all over America

270 PARK AVE., NEW YORK CITY



# WHEN



## Growing Stronger Every Day!!

... AND ALREADY

CENTRAL NEW YORK'S

MOST POWERFUL

### TV STATION

Represented Nationally  
by the Katz Agency

CBS • ABC • DUMONT



A MEREDITH STATION



#### agency profile

#### **B. B. Geyer**

President and Chairman of the Board  
Geyer Advertising, Inc.

It's no trick to figure out how Pat Geyer got the idea for the famous Man of Distinction campaign. All he had to do was to look into his own mirror.

Dapper and urbane on the outside though he is, Pat Geyer is nevertheless contemplative and analytical by nature. A bear for facts and figures, he keeps his research department busy analyzing developments in radio and TV as fast as they come along. Every program appearing on Nielsen's radio and TV indices is cost-analyzed and broken down to a cost-per-commercial-minute figure. His associates know Pat much prefers to trust the charts, graphs, and studies with which he surrounds himself rather than the often high-blown sales pitch of someone with an axe to grind.

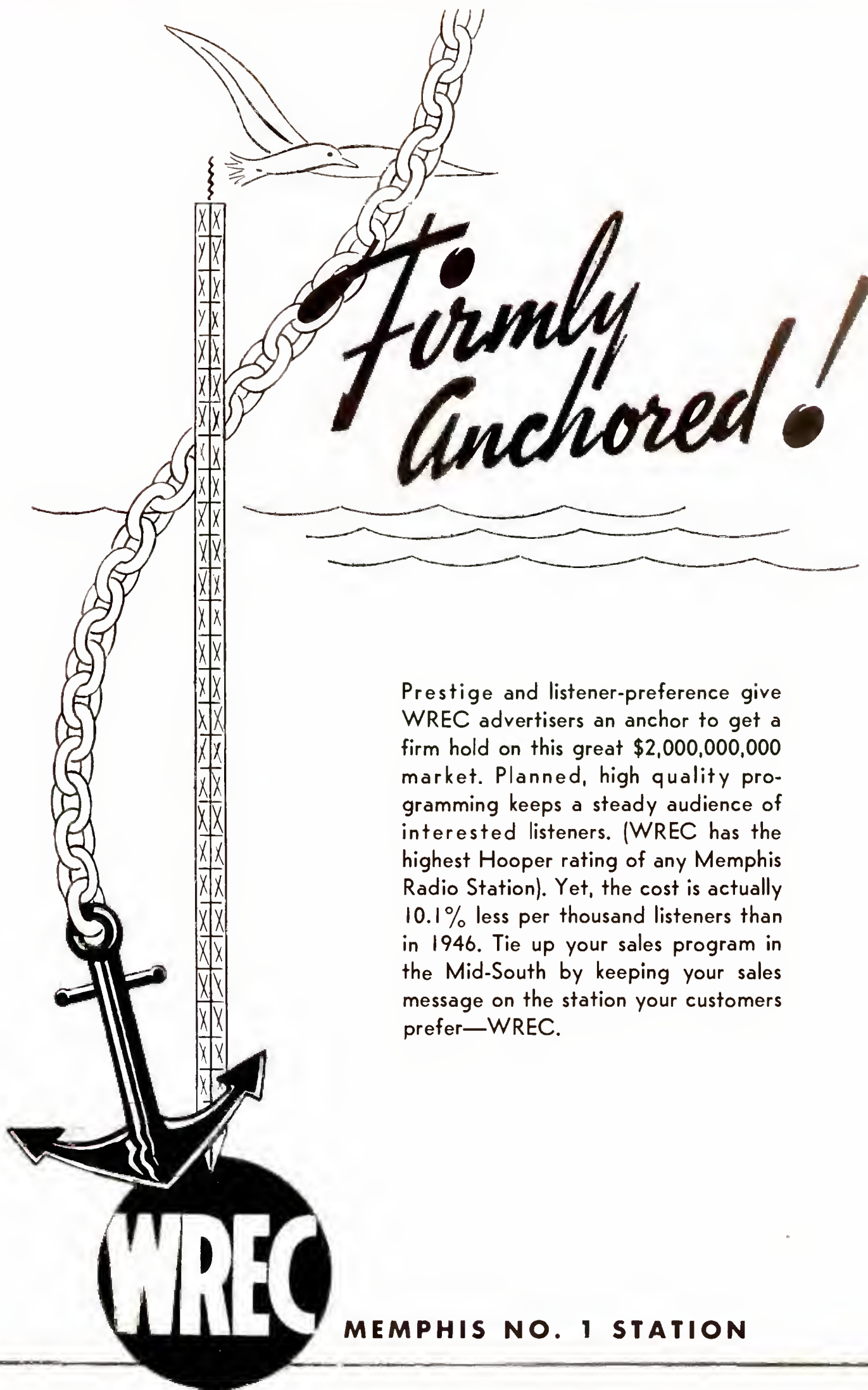
With his interest in research, he was a natural selection as Chairman of the Board of the Advertising Research Foundation. Under the Foundation's recently expanded scope, ARF may be destined to play a major role in radio and TV research. (See "Does radio research need a 'seal of approval'?" SPONSOR, 28 January.)

As Pat Geyer points out, "We've barely scratched the surface in the field of radio-TV research. That's why I'm particularly interested in Larry Deckinger's Committee on Radio-TV Rating Methods. We expect this ARF committee to come up with an extremely valuable tool when it gives its appraisal of the various rating systems now in use and, possibly, the reasons for differences between the ratings obtained by different methods."

Still another aspect of TV causes Pat some concern. He wonders: "Are we doing the right thing carrying over radio time buying cycles into TV? When the new medium's coverage expands to truly national proportions, will not all but the richest advertisers be frozen out? Because of competitive factors, radio has recently had to offer greater flexibility in order to permit an advertiser to match up his production and distribution patterns with his radio advertising. As more TV time and stations become available, it seems to me that the magazine-insertion type of time buying will afford the advertiser an opportunity to hit hardest at appropriate times and, by means of this flexibility, get the most out of his advertising dollar."

Personally, Pat depends upon fly casting, ping pong, tennis, and golf to maintain a physical flexibility and an athletic prowess that shames many younger men. ★ ★ ★

SPONSOR



Prestige and listener-preference give WREC advertisers an anchor to get a firm hold on this great \$2,000,000,000 market. Planned, high quality programming keeps a steady audience of interested listeners. (WREC has the highest Hooper rating of any Memphis Radio Station). Yet, the cost is actually 10.1% less per thousand listeners than in 1946. Tie up your sales program in the Mid-South by keeping your sales message on the station your customers prefer—WREC.

**MEMPHIS NO. 1 STATION**

REPRESENTED BY THE KATZ AGENCY • AFFILIATED WITH CBS, 600 KC, 5000 WATTS





This SPONSOR department features capsuled reports of broadcast advertising, significance culled from all segments of the industry. Contributions are welcomed.

### WWCA campaign helps retailers revive ailing business

WWCA, Gary, Indiana, has come up with a prescription that is currently getting healthy results for the recently ailing business of retailers in downtown Gary—and has hiked its own revenue to boot.

Knowing that business in downtown Gary had been dropping off and convinced that radio could help, WWCA carefully worked out a proposed air promotion campaign and presented it to the Gary Downtown Merchants' Association. The promotion, to run from 7 September through 20 December, was designed to stimulate store traffic in the afflicted area by luring back Gary residents who were shopping elsewhere and attracting shoppers from surrounding towns and rural areas. It was planned to reach every segment of the potential 500,000 listeners in WWCA's coverage area. It embraced:

1. Commercials in broadcasts of high school football games played by Calumet area schools.

2. Commercials on the 7:00 a.m. WWCA newscast Monday through Friday (the first newscast of the day).

3. Five announcements per day, every day, scheduled in programs designed to reach different audience segments: farmers, suburbanites, Negroes, foreign-language audience.

4. A contest to run the full 15 weeks awarding \$4,000 in prizes (\$200 in merchandise to each weekly winner, and at the end of the contest, a \$1,000 jackpot plus a vacation trip to Mexico to the grand prize winner). To enter the contest, listeners had to write on the back of entry blanks (available only in the downtown Gary stores) why they liked to shop in Gary.

5. Extra promotion and ballyhoo, including a daily 15-minute program describing the contest and listing the prizes; courtesy announcements plugging the participating merchants; window streamers and decals for the merchants; point-of-sale cards.

The entire campaign, all-inclusive,

was offered to the Gary Downtown Merchants' Association at a cost of \$500 per week, and the Association accepted it as set forth. Each of the 20 participating retailers receives an average of eight commercials a week.



Posters in store windows helped pull traffic

The whole promotion centers around the contest which is directly calculated to stimulate store traffic. Each commercial bears a tag line urging listeners to stop in at that particular store and pick up a contest entry blank. By the end of the second week of the campaign, the original distribution of 5,000 entry blanks had been exhausted. At this rate, the station anticipates that 100,000 blanks will be issued before the contest is terminated in December—with a commensurate increase in store traffic.

WWCA is delighted with the hypo this campaign has given its business, and with the new radio-consciousness in the entire area. Six of the Association's participating retailers had never used WWCA previously; the station also acquired eight new accounts whose purchases of time were directly influenced by the campaign. They expect a hike in station revenue of at least 10% for the last quarter of this year.

Responsible for working out the campaign were WWCA Commercial Manager Joseph R. File and WWCA Account Executive Jim Fitzgerald. The contract was signed for the Gary Downtown Merchants' Association by George Lapping, its president. ★ ★ ★

### Radio contest, Bob Hope go to bat for Jell-O

General Foods is currently giving its Jell-O products a big hypo via radio—both on the local and national level. It is (1) running a contest to promote Jell-O items on about 250 radio stations (6-31 October) and (2) scheduled to sponsor two new programs starring Bob Hope on the NBC Radio network, also for Jell-O.

One of the Hope shows will be a daily 15-minute morning stanza on NBC to start 10 November; the other will be an evening program, Wednesdays, 10:00 to 10:30 p.m., slated for January 1953.

The current contest is of the write-in-and-tell-us-why-you-like-our-product-and-send-three-box-tops variety. It is being promoted via one-minute participations in local live shows on the individual stations, as well as in a few regional network programs (such as *Frank Goss News* on the Columbia Pacific Network). Types of shows used range from homemaking to cowboy to special-interest commentators, each picked for local popularity. Typical: *Feature Foods*, WLS, Chicago; *Barbara Bayne*, WLOL, Minneapolis; *Johnny Gee Show*, KOB, Albuquerque; *Martha Deane*, WOR, N. Y.

The sponsor is offering not only local and national prizes for contest winners, but is providing incentive for the show m.c.'s to exert themselves in pushing the promotion. The m.c. who does the best job on the contest—by pulling the most returns as related to the size of his listening audience and at the lowest cost-per-return—gets a trip to Paris. ★ ★ ★

### Omaha bakery finds two types of Western fan

Peter Pan Bakeries, Omaha, had a problem. It had to choose between two Western TV film series—the *Gene Autry Show* and *The Range Rider*.



"Range Rider" does daring stunts; Autry sings



and decide which one it wanted to sponsor on KMTV, Omaha.

Both Peter Pan and its ad agency, Allen & Reynolds, knew that Westerns have long proven a successful type of programing for bakeries (see "Bakers on the air, SPONSOR, 25 September 1950). But in studying the problem, they came to realize that the programs they were considering actually covered two types of Western fan—those who would favor a singing cowboy and those who would be more intrigued by a rootin'-shootin' hero who does brave stunts (*The Range Rider*).

Result: In order to reach both audiences and get maximum coverage. Peter Pan decided to sponsor *both* shows on KMTV on an alternate-week basis (Sundays 5:30 to 6:00 p.m., starting 12 October). According to CBS Television Film Sales (which distributes both syndicated Westerns) this is the first sponsor to bankroll both the programs, and other sponsors are displaying interest in the idea. ★ ★ ★

#### Briefly . . .

WNHC's new four-story radio building in New Haven, Conn., was recently dedicated to "The People of New Haven" in special ceremonies. A half-



WNHC pres. Goode makes opening official

hour radio program featured guests representing the National Broadcasting Company, the Katz Agency of New York, and leading broadcast trade journals, as well as WNHC officials. Cutting the ribbon to officially open the new building (see photo) is Patrick J. Goode, president of the Elm City Broadcasting Corp. Looking on are (l. to r.): George Hicks, NBC special events reporter; William Celenzano, Mayor of New Haven; Fran Gregory, NBC singer-actress; Edward C. Obrist, station manager; Aldo DeDominicis, secretary-treasurer of Elm City Broadcasting.

(Please turn to page 92)

MUTUAL

# CKLW

**LOWEST COST  
MAJOR  
STATION BUY  
IN THE  
DETROIT AREA**

**ADVERTISING THAT MOVES MORE  
MERCHANDISE PER DOLLAR INVESTED IS BOUND TO BE THE  
ONE THAT GIVES YOU THE  
MOST COVERAGE FOR THE  
LEAST MONEY!**

CKLW covers a  
17,000,000 population  
area in five  
important states.

**50,000  
WATTS  
800 KC.**

**Adam J. Young Jr., Inc.  
National Representative**

**Guardian Building**

**Detroit 26, Mich.**

**J. E. Campeau, Pres.**





## MELODY BALLROOM

WFBR crack disc jockey show—is the No. 1 radio record show in Baltimore in the afternoon!

Looking for a participation show you can brag about, instead of having to justify? WFBR's home-grown Melody Ballroom carries more audience than any other afternoon radio record show—more than high-cost TV shows! Make sure your radio dollar's well spent in Baltimore—buy Melody Ballroom on WFBR. Just ask your John Blair man or contact any account executive of . . .



## What's New in Research?

### Non-parents show more critical attitude than parents on Western viewing for children

Advertest Research took a poll on the subject of Western films among 766 families during September 1952 in the New York Metropolitan area—making a special effort to compare the viewing habits of children under 12 with those of teenagers and adults. Following are findings:

- 70% of the families with children considered Westerns as good entertainment for the children, while only 59% of non-parents agreed with this point of view.
- 23% of the parents thought that Westerns lead children to develop bad habits, while 36% of the non-parents were of this belief.
- 5% of the parents were in favor of banning Westerns from TV, while 13% of the non-parents expressed the same attitude.
- 6% more families watch Westerns than did when Advertest took a similar poll in 1951. Adult viewing was 18% greater in homes where there are children. The total number of families that reported watching Westerns regularly was 60% of the TV audience.
- 60% of the families watching Westerns regularly preferred historical stories with an authentic background over musical Westerns and purely fictitious Western stories.
- On the critical side, 7.3% of all interviewees thought the Westerns should contain less fighting, shooting, robbing, and killing.
- The popularity count on Western series ran as follows: (1) Hopalong Cassidy, (2) Cisco Kid, (3) Lone Ranger, (4) Roy Rogers, (5) Gene Autry, (6) Six Gun Playhouse, (7) Gabby Hayes, (8) Wild Bill Hickok, (9) Western Roundup, and (10) Western Prairie Theatre.

### National ratings top 10 programs

(Percentage of homes reached in program station area)

TelePulse 2-8 Sept. 1952			Nielsen Radio 31 Aug.-6 Sept.		
RANK	PROGRAM	RATING	RANK	PROGRAM	RATING
1	Talent Scouts	33.5	1	Dragnet	7.3
2	Show of Shows	33.1	2	You Bet Your Life	6.7
3	Godfrey's Friends	31.3	3	People Are Funny	6.0
4	Groucho Marx	27.1	4	Dr. Christian	6.0
5	My Little Margie	26.7	5	Cavalcade of America	5.8
6	Philco Playhouse	26.7	6	Eisenhower Speech (ABC, Thu.)	5.7
7	Pabst Boxing	26.4	7	Great Gildersleeve	5.5
8	What's My Line	25.6	8	FBI in Peace and War	5.5
9	Gangbusters	25.2	9	Life With Luigi	5.5
10	Your Hit Parade	25.2	10	Father Knows Best	5.5

ONLY A COMBINATION  
OF STATIONS CAN  
COVER GEORGIA'S  
MAJOR MARKETS

ATLANTA  
**WAGA**

5000w 590kc  
CBS  
RADIO

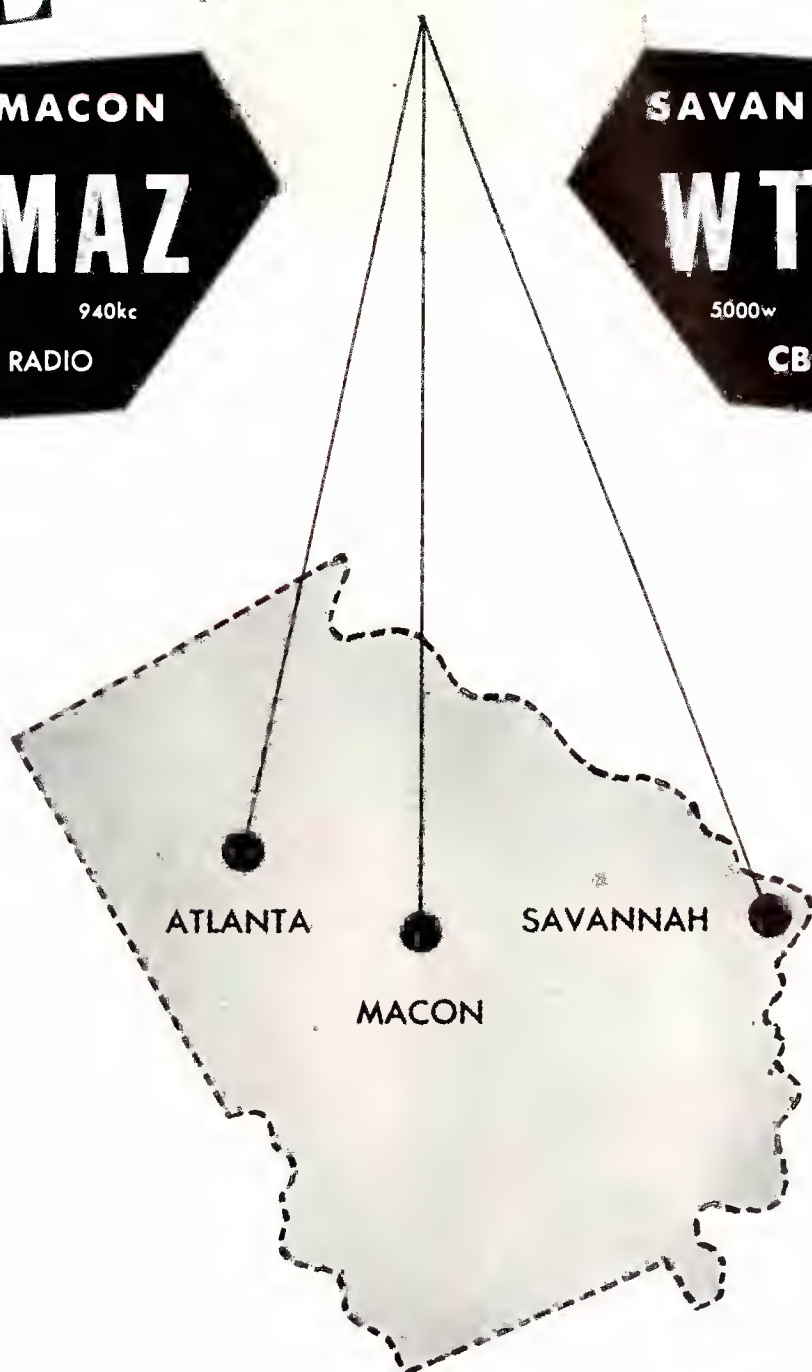
# THE GEORGIA TRIO

MACON  
**WMAZ**

10,000w 940kc  
CBS RADIO

SAVANNAH  
**WTOG**

5000w 1290kc  
CBS RADIO



*the* **TRIO** *offers*  
**advertisers at**  
**one low cost:**

CONCENTRATED  
COVERAGE

•  
MERCHANDISING  
ASSISTANCE

•  
LISTENER LOYALTY  
BUILT BY LOCAL  
PROGRAMMING

•  
DEALER LOYALTIES

*represented  
individually and  
as a group by*

*in* **3 major markets**

**THE KATZ AGENCY, INC.**

NEW YORK CHICAGO DETROIT ATLANTA DALLAS KANSAS CITY LOS ANGELES SAN FRANCISCO



## KINGAN AND GODFREY

(Continued from page 37)

wick & Legler, their advertising agency.

The sales force was supplied with a presentation brochure at the time Godfrey went on the air for Kingan. That brochure cited past selling successes by Godfrey as an inducement for retail dealers to go along with Kingan-and-Godfrey. His picture, wearing the crown, appears in numerous point-of-sale pieces, tie-in advertisements for retail ads, and more recently in a packaged promotion for chains and independent group participation.

Kingan produces a varied line of processed meats and no one product is spotlighted on the Godfrey program. A set portion of the commercial time is devoted to purely institutional copy selling Kingan as a company. The rest is split up between two products per program, these being chosen to tie in with scheduled selling campaigns by the Kingan sales organization.

John Warwick, who does most of the commercial copy himself, remarks: "All commercials are written as close to Mr. Godfrey's style as possible. His great selling power is due to his informal and believable presentation of

the sales message. Will Roland, who produces and directs the Godfrey morning shows, also produces the *Roundtable*. He's done such a smooth job of putting the show together that many Kingan dealers and most of the listeners don't even realize that the show is taped."

A representative late-spring commercial for one of the Kingan products goes like this:

"Say, you got that barbecue whatja-majig out of the garage and ready for action yet? Boy, it's gettin' along about that time now! And if you want to start that first barbecue off with a bang, get yourself a big supply of *Kingan's Reliable Wieners*. When you lay about a dozen of those *Kingan's Reliable Wieners* across the grill, the whole neighborhood'll probably come arunnin'. That's how good they'll smell when you get that charcoal going under them. Some people call 'em 'hot dogs' or 'frankfurters' or 'wienies.' Doesn't make any difference what you call 'em as long as they got that name 'Kingan' on the package. That's the word that makes the big difference, believe me, because *Kingan's Reliable Wieners* are made from only the very best cuts of choice beef and pork. That's all that goes into 'em: *the very best of everything.*"

This commercial approach got the following sales results in a representative 26-week period during which Kingan sponsored Arthur Godfrey:

Item A—a 69.4% increase; Item B—a 45.3% increase; Item C—a 34.6% increase; Item D—a 32.2% increase.

To boost distribution directly, the following commercial was delivered by King Arthur G.

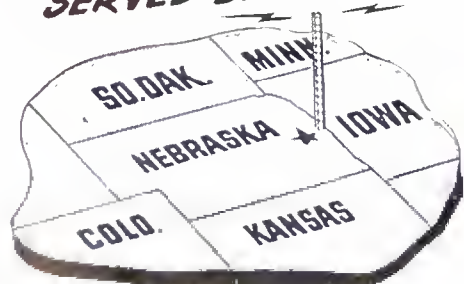
"Say, did you ever find yourself coming home from the grocery store thinking to yourself—'Gee, I just spent 10 or 15 bucks back there and I got about enough food here for only four or five meals!' If you have, I want to tell you again about those two Kingan money-savers (and I'm talking about *real* money: not just one or two pennies). *Kingan's Lima Beans and Ham* and *Kingan's Noodles With Beef*. Both are wonderfully delicious *maindishes* that you can serve for only 25¢ a portion. Imagine that! About 25¢ a generous portion. And what wonderful, tasty eatin'. *Kingan's Lima Beans and Ham* is a delicious combination of garden-fresh tender, tasty Lima Beans and big chunks of Kingan's Reliable Ham. And that *Kingan's Noodles With Beef!*

## ANOTHER BLUE RIBBON ACHIEVEMENT THOUSANDS SAY "I AM A KFAB FAN"



The Nebraska State Fair — Nebraska's biggest show — is KFAB's biggest show and is this month's achievement story. Thousands of KFAB fans from the farm, from the small towns and the cities of the Midwest Empire meet at the Fair every year. They come to exhibit their crops, their stock and their handiwork. They come to see new things in machinery, tools and conservation . . . and they come to see the big KFAB shows which originate at the Fair. Over 100,000 men, women and children watched and took part in KFAB shows this year. KFAB's yearly achievement of Nebraska's big agricultural exposition results in daily achievements for the advertiser. Get the facts on the "achievement station" today . . . from a Free & Peters man or General Manager Harry Burke.

THE MIDWEST-EMPIRE  
SERVED BEST BY KFAB





# WWJ's

## New Listens



**BOB MAXWELL** . . . Fraternity of Early Risers. A *New Listen* at 6:30 A. M. Monday through Friday.



**JOHN MERRIFIELD** . . . News for Detroiters. A *New Listen* at 7:00 A. M.—9:00 A. M.



**VICTOR LINDLAHR** . . . "To Your Health." A *New Listen* at 9:15 A. M. Monday through Friday.



**TOM MacMAHON** . . . News From The Editor's Viewpoint. A *New Listen* at 1:00 P. M. and 2:00 P. M.



**ROSS MULHOLLAND** . . . Detroit's most-quoted disc jockey. A *New Listen* at 1:05 P. M. Monday through Friday.



**CHARLES PENMAN** . . . The Voice With Music. A *New Listen* at 7:00 P. M. Monday through Friday.

Detroit's Station of *New Listens* . . . .

*The best in programming—for the best in listening*



AM—550 KILOCYCLES  
—5000 WATTS  
FM—CHANNEL 216  
—91.1 MEGACYCLES

THE WORLD'S FIRST RADIO STATION . . . Owned and Operated by THE DETROIT NEWS . . . National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



**30 Years**

of  
**Fitting a Medium  
to a Market**

**WSYR ACUSE**  
NBC  
AFFILIATE

**Covers ALL  
of the Rich  
Central N.Y. Market**

Write, Wire, Phone  
or  
Ask Headley-Reed

**30 Years**

of  
**Fitting a Medium  
to a Market**

**WSYR ACUSE**  
NBC  
AFFILIATE

**Covers ALL  
of the Rich  
Central N.Y. Market**

Write, Wire, Phone  
or  
Ask Headley-Reed

Boy, there is one of the best meals you ever had. Tasty noodles cooked just long enough to make 'em tender and more than a quarter of a pound of good, lean beef in every can.

"And the gravy is *real* beef juice—none of that water or beef *sauce* business in *Kingan's Noodles With Beef*. And look, if your store doesn't carry these Kingan products, let me know about it, will you? Just drop a card or a letter—to me, Arthur Godfrey, CBS, New York . . . tellin' me the name of your store—and I'll get a Kingan man to call on *your* grocer."

This write-in campaign had spectacular results for the Kingan people. Cards and letters poured in to CBS who turned them over to Warwick & Legler, who in turn passed them on to Bruce Ashby at the Indianapolis office of Kingan. Typical result: R. L. Webster, district manager of a major North Jersey market, wrote that, armed with letters from consumers to Godfrey, he got six new store accounts for Kingan in Northern Jersey within eight days.

"Kingan's advertising budget," says John Warwick, "though smaller in comparison with other meat packers of comparable size, is being made to pay off on a dollar-for-dollar value through hard-hitting merchandising tie-ins."

In preparation for the second year of the Kingan-Godfrey combo, the advertising team of Ashby, Pruett, and Ranck from the company, and Warwick and Bishop from the agency visited the sales force (as they had done the year previous). They briefed salesmen on the purpose of the campaign and explained how to sell dealers on the advantages of having America's foremost food salesman pushing their Kingan product for them.

In-store promotions are to be expanded, and Kingan-Godfrey Carnivals and Sales are being planned in the various consumer markets. Replicas of the Kingan crown which Arthur Godfrey wears were given away at the Indiana State Fair this summer. So great was the demand for these multi-colored paper crowns with Kingan's name on them, kids lined up for hours in order to get them. Within eight days some 68,000 crowns were distributed. Pictures of Godfrey and his cast were given away at point-of-sale—at least 100,000 of them.

Every salesman has just sent out about 75 post cards to his key accounts telling of King Arthur G. and mentioning some of the tie-in display ma-

terial the Kingan company provides.

Unquestionably, the program is the mainspring of Kingan's entire advertising campaign. Both the results of King A.'s commercial delivery and the extent of merchandising built around the show and his personality justify the sizable portion of the firm's advertising expenditure going into one medium—network radio.

On the side of spot radio, Kingan confines itself mainly to Indianapolis. On station WIRE, Indianapolis, Kingan has grown from a \$59 spot adver-

★ ★ ★ ★ ★ ★ ★ ★  
"I have the ability to sell because I'm on the level, and they *know* I'm on the level."  
ARTHUR GODFREY  
CBS  
★ ★ ★ ★ ★ ★ ★ ★

tiser five years ago to a \$40,000 account in 1952.

Kingan first tried radio in 1948 via a series of announcements in 55 markets. On WIRE the cost of these first announcements totaled \$59. Later, when the firm decided to introduce a new product—"Seafoam" shortening—they consulted Daniel C. Park, general sales manager of WIRE, Indianapolis, on the type of program to choose. *Dinner Winner* became the first of a series of such programs that Kingan sponsored in Richmond, Va., and Atlanta, Ga., as well as on WIRE.

WIRE's efficacy in promoting the new product for Kingan was indicated by a 1949 "Consumer Analysis" which listed "Seafoam" as second out of eight leading non-vegetable shortenings in Indianapolis consumer preference.

By 1951, Kingan sponsorship had expanded beyond the one *Dinner Winner* program. Their schedule included the Indiana High School Athletic Association basketball tournament which increased dollar volume in stores noticeably.

In August 1952 *Breakfast with Paula* supplanted *Dinner Winner*, which Kingan thought to have reached its point of diminishing returns. This morning chatter and guest program is broadcast across the board 8:45 to 9:00 from the Coffee Shop at the Claypool Hotel in Indianapolis. Tom Carnegie, formerly m.c. of *Dinner Winner*, made his debut last March with *Kingan's Klubhouse*. Kingan's third WIRE program is Dick Stone's *Eat-itorially Speaking*, 11:30 to 12:00



# \$150,000.00 TO \$200,000.00 PER MONTH *Every* MONTH

"We receive an average of one hundred and fifty to two hundred thousand dollars every month from out of the State sources as a direct result of our KVOO ten o'clock newscast! We know that the news brings it in for we always write and ask the folks how they happened to open an account with us. And today, we have savings accounts from people living in 43 of the 48 states!" So said Mr. Louis W. Grant, President of Home Federal Savings and Loan Association of Tulsa, on the occasion of the beginning of his firm's 12th consecutive year of sponsorship of the ten o'clock P.M. newscast over KVOO.

Our congratulations go to Mr. Grant and his staff as they reach this radio milestone. During the past eleven years on KVOO Home Federal has grown from a five million to a thirty-four million dollar organization! This is a great record and is convincing proof of Home Federal's wise and astute business acumen.

KVOO is proud to have been of such important service to this great financial institution and we look forward with confidence to Home Federal's continuing growth and increasing prosperity!

## 12th Anniversary



Luncheon at the Tulsa Club celebrated Home Federal's signing of their 12th consecutive sponsorship of KVOO's ten P.M. newscast. Enjoying the steaks and birthday cake were, from left to right, Mr. Louis W. Grant, Jr., vice-president; Mr. Wm. B. Way, vice-president and general manager of KVOO; Mrs. Phyllis Edmonds, vice-president in charge of advertising and public relations; Mr. Robert A. Eakin, vice-president; Mr. Gustav Brandborg, assistant general manager of KVOO; and Mr. Louis W. Grant, Sr., president.

# RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.



noon, Monday through Friday. With its full spot radio schedule, Kingan is reaching Indianapolis listeners morning, noon, and night.

In 1952, Kingan is planning to sponsor WIRE football broadcasts, including the nine top games of Indiana and Purdue Universities.

Kingan has experimented with TV on WTTG in Washington, D. C. The company sponsored *Shop the Town*, a morning home economics chatter program, with considerable success. Both Warwick & Logler and Bruce Ashby feel that live local home economics

shows would be successful in other TV markets, however no definite plans have been formulated to-date for a spot TV campaign.

Kingan was originally established in 1862 as a British corporation and for many decades was mainly a meat packer. When the company turned to producing more manufactured meat products a few years ago, the meat industry was undergoing considerable financial pressures because of OPS, so that despite a growth in the industry's gross sales on the over-all, these increases were not in proportion with the expan-

sion of the economy in general. In 1939, the housewife's meat dollar was distributed in the following proportion: 26.3¢ to the packer; 25.7¢ to the retailer; 47.5¢ to the farmer. Today, the meat dollar is divided as follows: 18.3¢ to the packer; 19¢ to the retailer; 62.7¢ to the farmer. Therefore, despite the fact that more of the housewife's dollars are spent on meat, a smaller proportion of these dollars—compared to a decade ago—is going to meat packers. However, with the increased cost of living, the meat-packing industry has been expanding at a fairly steady pace.

Kingan, which ranged eighth among meat packers, made sales totaling \$212,916,809 in its 1951 fiscal year. With the planned sale of control in the company to Hygrade Food Products Corp. on 12 October, the combination Kingan-Hygrade would rise to fifth position in the meat packing industry, immediately behind Cudahy, who ranks after such giants as Armour, Hormel, and Swift. ★ ★ ★

take  
a tip  
from  
the  
wise  
old owl

Buy

WHOO

ORLANDO, FLA.

10,000  
WATTS

RADIO

NEWSPAPER

T.V.

Edward **LAMB** ENTERPRISES

Edward Lamb Enterprises, Inc., New York Office, Hotel Barclay—  
Home Office, 500 Security Bldg., Toledo, Ohio

WICU-TV—Erie, Pa.—Headley-Reed Co.  
WTVN-TV—Columbus, O.—Headley-Reed Co.  
WHOO—Orlando, Fla.—Avery-Knodel, Inc.

WIKK—Erie, Pa.—H-R Co.  
WTOD—Toledo, O.—Headley-Reed Co.  
ERIE DISPATCH, Erie, Pa.—Reynolds-Fitzgerald, Inc.

## PROMOTE TV SHOWS

(Continued from page 41)

tation methods are adaptable to TV. Both NBC and CBS, as a matter of fact, have hired men with movie exploitation experience to add a fillip to their TV program promotion. NBC reports that its movie exploitation ideas are still in the experimental stage but CBS has gone ahead and plunged right into Hollywood hoopla. They gave Jackie Gleason a pre-program premiere buildup, complete with a cigar-chomping advance man, in seven cities during July and August.

The Jackie Gleason buildup is an example of one of the most important promotional devices for TV programs—personal appearances. It was especially important to CBS for a number of reasons: (1) The program had no audience as such since it was not yet on; (2) CBS was still selling Gleason to advertisers (the network eventually convinced Schick, Thos. Leeming & Co., and American Chicle); and (3) Gleason was costing CBS a pretty penny until married to the sponsors.

CBS chose seven TV cities for the Gleason tour. They were Pittsburgh, Chicago, Detroit, Cincinnati, Cleveland, Akron, and Boston. The CBS comic did more than show his face;

# Somewhere West of Eustace Tilley or The Flowering of Amarillo . . .



Geography is one of the many things we have a lot of around Amarillo. About 25 years ago a fellow could stand at the Santa Fe station, squint his eyes, and see right into the next week. Lately, though, all the irrigation-fostered trees, the oil wells, and grain elevators would get in his way. If he was looking for business, he wouldn't want to look much further than our trading area anyhow.

Amarillo is a long way from everywhere, up on the high plains which climb to the Rockies. Five other state capitals are about as near as Austin, the Texas capital. Seventy-eight counties in Texas, Colorado, Oklahoma, New Mexico and Kansas, are served by Amarillo's network of highways and railroads — 1,853,000 people in 166,875 square miles. This large trading area helps make Amarillo first in the U. S. in retail sales per capita.

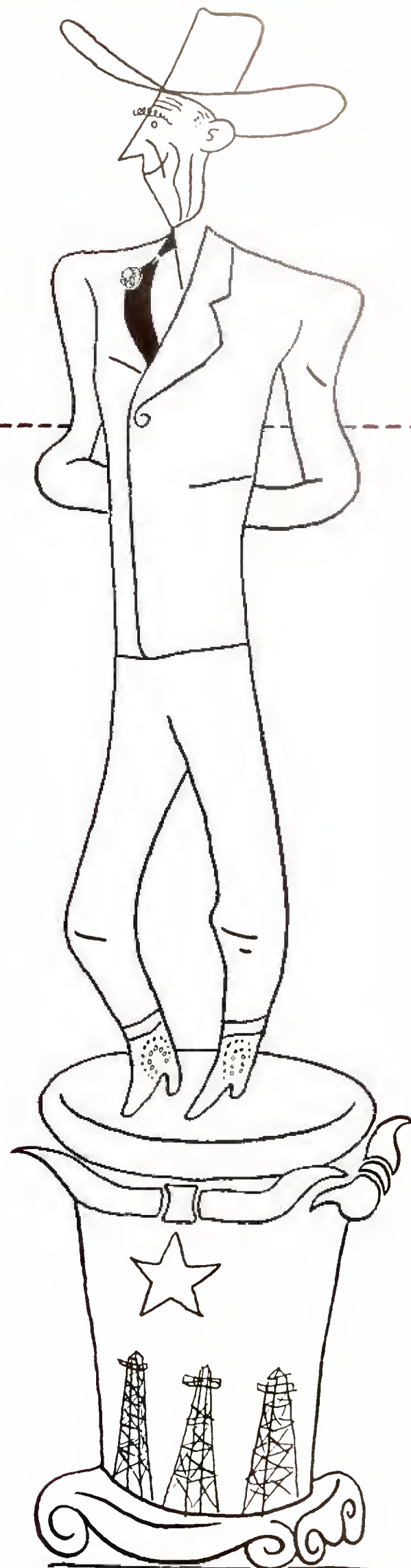
Amarillo is so far north of South Texas that we're sometimes called Yankees. But it's close to the stuff an advertiser looks for when he wants business. The Panhandle has the world's largest wheat field, the world's biggest natural gas field, the second biggest cattle ranch, and

more than 4,000 oil wells. ("Cattle can't drink that stuff," said an outraged rancher when oil was found on his land.)

KGNC's 10,000 watts cover our vast trading area effectively. Last year the Texas State Soil Conservation Board wanted to determine the most effective means of getting weather information to an area up to 80 miles from Amarillo. They found out with their own survey. Radio got 96% of the vote — and 88% of the 96% said KGNC. When asked, "What's your favorite farm program?" 67% named KGNC programs; all other stations combined got only 33%.

There's a story about a fellow from Washington, D. C., who was riding across a flat stretch of wind-blown road with a Texas rancher. A colorful bird fluttered into and out of sight. The Easterner asked what it was. "Bird of paradise," his host told him. There was a long pause, then the man from D. C. commented, "Pretty far from home, wasn't he?"

It isn't as far as it used to be. And the gap is closing.







**TWO TOP**  
CBS RADIO STATIONS  
**TWO BIG**  
SOUTHWEST MARKETS  
**ONE LOW**  
COMBINATION RATE

Sales-winning radio schedules for the Great Southwest just naturally include this pair of top-producing CBS Radio Stations. Results prove this! Write, wire or phone our representatives now for availabilities and rates!

National Representatives

**JOHN BLAIR & CO.**

he appeared in vaudeville and at least one theatre marquee (a Loew's house in Pittsburgh) mentioned that he was a "CBS TV comedy star."

As a publicity bird-dog, CBS' Publicity Chief Dave Jacobson sent out Jack Goldstein, a veteran of 30 years in the movie business. Goldstein once headed David Selznick's publicity set-up as well as 20th Century Fox's Eastern publicity office; he was also Eastern studio rep for RKO. According to one CBS source, Goldstein's know-how kept tour expenses to such a low figure that it was "a crime to mention it."

Goldstein beat the drums to the trade press and newspapers, arranged for billboards and two-sheet posters, helped set up guest appearances on local TV shows, and tried to wheedle as many mentions of CBS TV as possible. He also played some of it by ear. When Gleason arrived in Detroit during the Democratic National Convention, he was greeted by a group of young fans with signs saying "We're Wacky About Jackie." (Gleason broke box-office records in Pittsburgh, a fact that was merchandised to the trade press for the benefit of potential sponsors as well as to CBS salesmen.

CBS TV didn't invent personal appearances, of course, nor did TV itself, for that matter. But the fact remains that they are considered powerful audience builders.

This is especially true of young audiences. The use of appearances by such Western stars as Gene Autry and William "Hopalong Cassidy" Boyd is well established in TV. Autry himself used them to ballyhoo his protege, Jack Mahoney, into prominence. Mahoney, a pure TV personality, is star of the *Range Rider* series, which is produced with CBS financing by Autry's Flying A studio.

Autry and CBS paired up to send Mahoney on a 20-day cross-country tour. The exploitation treatment included motorcades, appearances in department stores, hospitals, schools, and orphanages, and the use of *Range Rider* comic books. The appearances were backed up with newspaper advertising, direct mail, and point-of-purchase promotional cards.

The promotion cost was about \$25,000 but nobody begrudges it. Mahoney became popular enough to be the first TV star to be plugged in a movie because of his video reputation.

Tours are great sources for news-

paper stories. And you can never tell where the publicity will pop up. When DuMont's Captain Video appeared as Grand Marshal last month in the annual Fort Jay Children's Parade in New York City, the story and picture were picked up by the Frackville, Pa., *Ledger*. The Gleason tour resulted in some priceless page-one stories. Although the *Range Rider* film is not shown in New York City, a rootin', tootin' demonstration of Mahoney's horsemanship in Central Park for the benefit of kiddies deprived of the program was converted into the lead feature story in a New York City paper.

★ ★ ★ ★ ★ ★ ★ ★  
"Today, although we have only 111 television stations on the air, two-thirds of the American households are already within range of these stations and there are more than 18,500,000 receiving sets in use."  
★ ★ ★ ★ ★ ★ ★ ★

PAUL A. WALKER,  
Chairman, FCC

Tours are an indirect form of promotion in the sense that they may be merchandising efforts as well as attempts to push a personality on the theory that if someone sees the personality or hears about him, he may tune in on the program. Some of the more direct promotion aims at telling the viewer exactly when the program will be on, and it may disclose something about the program itself to arouse further audience interest.

A good deal of this direct promotional burden is borne by the network but there has been an increasing load taken on by agencies. The reasoning behind this is simple: If an advertiser sinks millions into a TV program, he should protect this investment with a sizable promotional budget. Many of the larger agencies (such as B&B, BBDO, JWT, Y&R) have equipped themselves over the years with large promotional and publicity departments.

The agencies realize more and more that video programing should take advantage of video-type promotion. BBDO, for example, which handles TV's new *Cavalcade of America* for Dupont over NBC, has developed a "Who Am I" teaser for the historical personalities portrayed on the program. These teasers consist of four slides together with appropriate copy. The first three slides tell of little-known incidents in the life of the personality

SPONSOR

NORTH CAROLINA IS THE SOUTH'S NUMBER ONE STATE

NORTH CAROLINA'S

*Number*

North Carolina rates more firsts in recognized market surveys than any other Southern state. More North Carolinians, according to BMB study, listen to WPTF than to any other station.

*Salesman*

**WPTF**

also WPTF-FM

50,000 WATTS • 680 KC.

NBC AFFILIATE FOR RALEIGH-DURHAM & EASTERN NORTH CAROLINA



FREE & PETERS, NATIONAL REPRESENTATIVE

R. H. MASON, GENERAL MANAGER

GUS YOUNGSTADT, SALES MANAGER



to be portrayed without mentioning the name. The fourth tells who the person is. This promotion is bracketed fore and aft with program name slides. The time of the program is inserted verbally since seven of the 29 stations carry the program on a delayed basis.

The cost of the slides and copy is a client expense but the time is supplied gratis by the station. BBDO will send the material to a station only if the station indicates interest. (The problem of just how much promotional aid a station will offer to its clients will

be discussed later in the article.)

Trailers are another video device finding favor with agencies. BBDO makes 20-second trailers of *Cavalcade of America*. They are edited on the West Coast from the actual film of the show, and are set up so that the local announcer can insert five seconds of information on telecast time. These also come under the heading of courtesy announcements as far as station time is concerned. Y&R also makes its own trailers from film, excerpting them from its Joan Davis and Eve Arden

shows. Four trailers of each program are sent to every station carrying the show, which includes every major market in the U.S.

A third technique along the lines mentioned are the trailer or near-trailer devices tacked on to the end of the actual program. Ed Sullivan gives a run-down of the next week's *Toast of the Town* lineup. *Fireside Theatre* runs a "live trailer" showing an intriguing scene from the coming week's drama.

On-screen program promotion by the agencies often is formidably backed up by the networks and stations. Obviously a lot depends on the station and network as well as on the program itself and its competition. When TV nets make their presentations to induce an agency or client to let them carry a new show, one of their big talking points is the amount of promotional backing they promise to give as well as their past history of promotion.

There are unquestionably big promotional promises made, although the nets cannot always speak for the stations, especially where a station is the only one in a particular market. As a rule, the nets can show good past performances as far as TV program promotion goes. TV webs like ABC and DuMont, where time is not too tight, have room for frequent promotional announcements but the busier nets also put in a goodly number of program plugs. Most CBS system cues are now used for program promotion, including nighttime spots. Naturally, they will not toss out a paid announcement for a courtesy program plug. Sometimes a sponsor, during a big promotional campaign, will pay for a program plug.

CBS TV recently tallied up its program promotion impressions for 103 network advertisers during the 1951-52 season. It came to a grand total (network plus stations) of 1.75 billion impressions a week. This was broken down as follows:

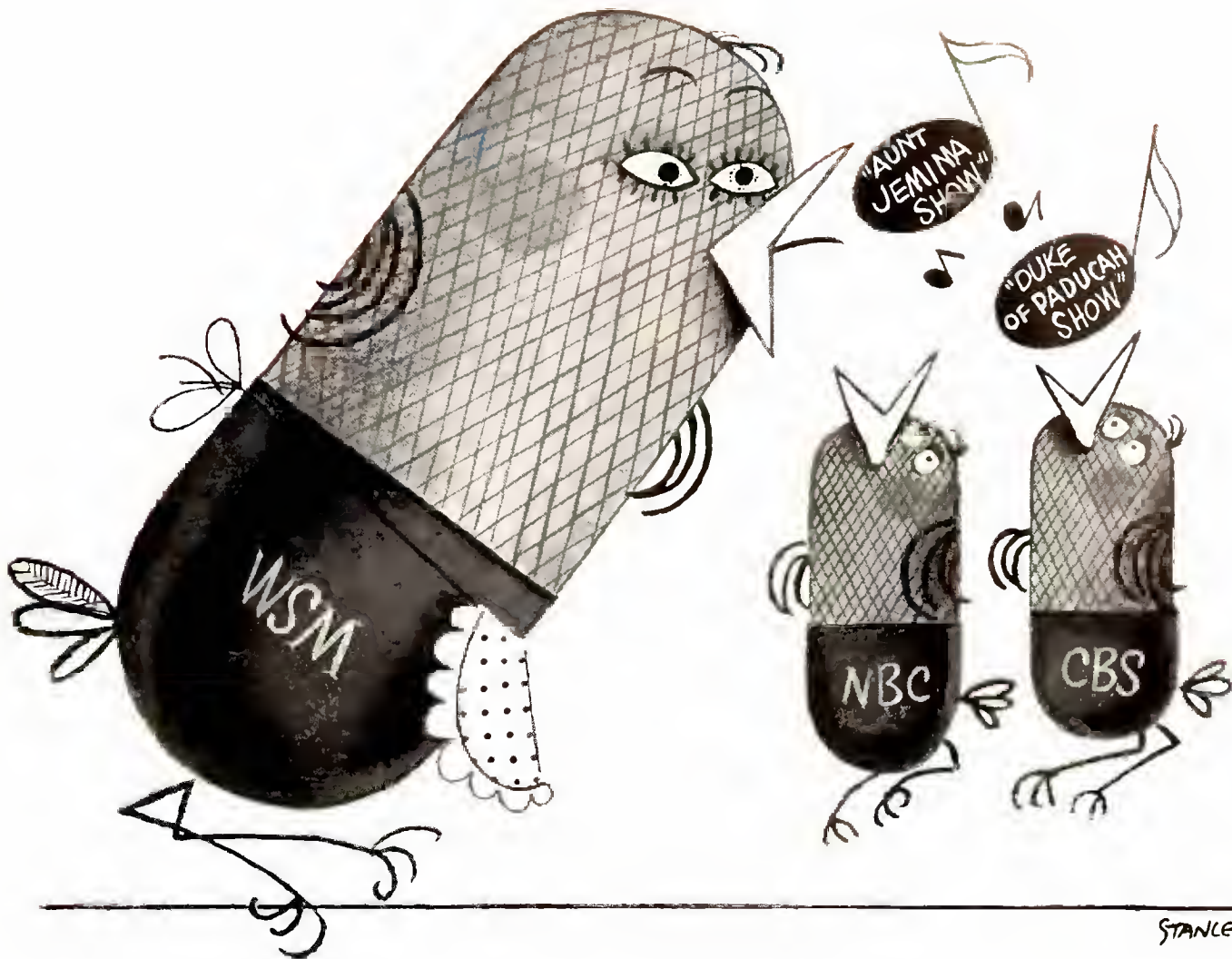
Coast-to-coast 20-second trailers using the program stars themselves (these are considered potent selling tools): 128 million impressions per week. The station total for the same kind of trailers (each show is entitled to 10 during the season) came to 384 million. Another 1.25 billion impressions were made each week by network and local live announcements, each used as background for a slide showing a picture of the star. A new slide goes to each station every eight weeks.



Look at it this way. You're buying time for national accounts. You know Washington, D.C., is among the sixty-odd major metropolitan markets in the country. So you'll take it (and the others) and that's that. But, choice secondary markets are a different story and that's why we boast: "After Washington, D.C., comes Yakima, Washington."

Yakima is a choice secondary market with a buying income in excess of \$200 million dollars. Big city media have no influence in Yakima. The 173,000 farmers, merchants, industrialists and all the others spend over 90% of their income at home. Those are the plain facts that make Yakima a secondary market of first importance in the West.





## Two more network feeds from the South's boss salesmaker

With Quaker's "Aunt Jemima's Home Folks" to CBS and Locke Stove's "Duke of Paducah and The Opry Gang" to NBC, WSM now originates twenty-five network programs weekly.

The fact that more and more smart national advertisers keep drawing on the vast talent reservoir and equally impressive programming and production facilities of WSM, means just one thing:

**Radio, WSM-style, has a freshness and an audience appeal unequaled anywhere in America . . . And an ability to move merchandise which makes the South's Boss Salesmaker a must to any advertiser who wishes to sell the Central South!**

*Strong words, but Irving Waugh or any Petry Man can produce carefully documented evidence to back them up.*

**WSM** Nashville . . . 650  
Clear Channel 50,000 Watts



For sponsors who make their own trailers, CBS will process the prints and send out copies to stations who will use them. Most TV stations, especially the smaller ones, look to the networks and agencies for live copy used in program promotion.

Promotion-conscious agencies and sponsors are not satisfied solely with network impression totals or any kind of sales talk, for that matter. More and more, advertisers and their agencies are asking for proof of performance where promotion is concerned. As a result, TV stations and networks are spending more time not only on promotion but on promotion reports.

Promotion reports are, frankly, a headache for networks and stations because of the time-consuming detail involved and the danger that the pro-

motion people will get bogged down in paper work. But they find reports necessary not only to keep current clients satisfied but to sell new business to agencies which receive reports.

The amount of work put into these reports varies. Ideally, they should include every on-screen plug (including copy and picture of slide), newspaper ad, dealer mailing, all point-of-purchase display material for stores, lobby display pictures, etc. Some stations save time by throwing in a copy of their log and encircling the client's promotional material. One value of this is that the client and agency can tell at a glance what the program adjacencies are.

WTOP-TV in Washington developed a simplified system whereby a form envelope has space on the flap for a mark

every time a promotion announcement, ad, picture, or newspaper story is put in the envelope. When the reporting period is over, the envelope is merely sealed and dropped off in the mail room. The station leaves it to the client to add up the marks on the flap.

Some promotion-wise stations add up the value of promotion announcements and ads, and then stamps the word "paid" on the report. This is more than a gimmick. Agencies and clients are extremely interested in how much the dollar value of the promotional aid comes to. Some types of publicity, such as page one story breaks are, of course, not measurable in terms of dollars. But a definite price can be put on a program announcement or newspaper ad.

A check for SPONSOR of three typical half-hour TV shows by BBDO (one drama, one musical, and one comedy show) showed that average measurable promotional value came to \$353,286.08. This is an average figure for nine months. Evaluations of this kind are a time-consuming problem for the agency, too. Stations often don't have the manpower to add up the measurable cost of program promotion so the agency itself has to pull out its *SRDS* book and go to work with a calculating machine. BBDO has three full-time employees who do nothing else but calculate the dollar-and-cents value of program promotion by both stations and networks.

This kind of information becomes extremely valuable to an agency. After a certain period of time, it becomes obvious to agency men (especially time-buyers) what stations and nets are doing the best promotional job. The promotional chiefs also get a good picture of which client gets the most promotional boosting and which doesn't get enough. When arguing for more promotional ammunition for a client who is being by-passed when the promotion pie is being cut up, an agencyman can point to black and white figures to bolster his stand.

With or without this kind of information, agency men often have to go out on the road to push program promotion activity for their clients. This is another element of program promotion, although it is not so obvious as direct appeals to the viewer. The end result, if successful, is the same, however, whether the agency traveling man tries to sell a station or a TV newspaper editor with wide readership.

# KHMO Pays Off In HANNIBALAND\*

\*HANNIBALAND—the large 41 county area surrounding Hannibal, Mo., Quincy, Ill. and Keokuk, Iowa.



For profitable sales *results*—let KHMO deliver your message to the majority of the 240,470 radio families living in the 41 county Hannibal area.

Year after year KHMO programming has earned the loyalty of these families who have the purchasing power to buy your product.

Write, wire or phone KHMO or Pearson today for availabilities.

Representative  
John E. Pearson Company  
•  
Mutual Network  
Hannibal, Missouri

# KHMO

5000 watts day • 1000 watts at night



## Take a **GOOD** look at radio in Kentucky!

In Kentucky, you don't have to "cover the State" to do a really swell radio job. 55.3% of Kentucky's retail sales, 51.3% of its food sales, 59.8% of its drug sales are made in the compact area covered *daily* by WAVE, alone.

Yet WAVE's rates are *low* — are based on 5000 watts of power. It just so happens that 5000 watts give

you all the juice you need to cover this *golden* part of Kentucky, plus an important hunk of southern Indiana (with *another* quarter billion dollars in effective buying income!).

Ask Free & Peters to show you how *little* competition WAVE has. And the "exclusive accounts" who've found that it pays to use WAVE!

**5000 WATTS**



**NBC**



**WAVE**  
**LOUISVILLE**



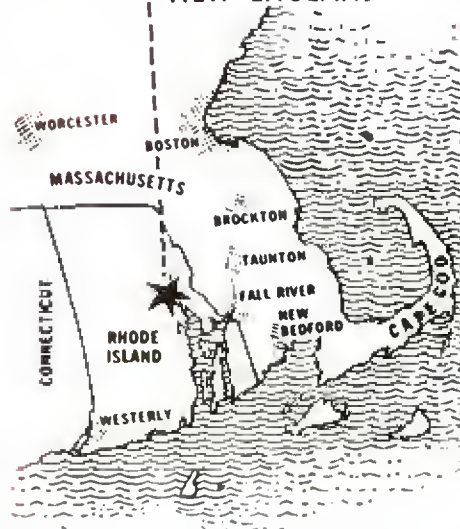
Free & Peters, Inc., *Exclusive National Representatives*





## PINPOINT YOUR PERSISTENT SALESMAN

**UNDUPLICATED  
COVERAGE IN  
225,000 HOMES  
WITH PERSISTENT  
SELLING TO MORE  
THAN 675,000  
PEOPLE . . .  
IN PROSPEROUS  
SOUTHERN  
NEW ENGLAND**



Represented Nationally by  
**Weed Television**  
In New England — Bertha Bannan

Wooing the press is a job undertaken by stations and networks as well as agency men but the latter have more time for a single show and can work harder at it. The methods of persuasion are many. They include the personal, friendly touch, program kits, gifts, cocktail parties, and the whole gamut of written publicity—releases about the coming program, pictures, and biographies of program personalities as well as pre-written copy based on special publicity or promotional campaigns. Two weeks ago, for example, Y&R brought 40 key TV editors out to the West Coast to watch the filming of the Joan Davis show. Chained to the film lot because of a tight shooting schedule, Miss Davis has not been available for personal junkets so the agency decided to do the next best thing it could.

Press publicity is an old promotional standby in radio (as well as the movies) but many agency people feel that TV makes better copy than radio. The newspapers, furthermore, don't seem so dead set against TV as they were against radio. Agencies, and networks too, go after big stories in the magazines as well as small squibs in the syndicated newspaper columns.

*Ford Theatre*, handled by J. Walter Thompson, got a number of column breaks before the show hit the air this season. In promoting the show the agency has the help of the producer, Screen Gems, a subsidiary of Columbia Pictures and owner of residual rights. This adds a touch of movie promotion background to the show, although policy and the nature of the show bans any razzle-dazzle.

The networks carry on a similar line of promotional activity and very often there is a duplication of effort. Some agencies, according to one agency promotion executive, don't care about the duplication since they feel they have to do most of the promotional work anyway and the amount of overlapping is small. Other agencies try to coordinate their promotion with networks and stations so as to get the most out of their promotional dollar. Another agency promotion executive said that a personality conflict problem between an agency and network man may crop up occasionally. He warns that such a situation should be looked for when an agency makes long-range plans for program promotion.

Ads in print media are another im-

portant kind of promotion. Those run in newspapers by stations and networks are gratefully accepted by sponsors but many of them are program round-ups containing a long list of shows. To get more powerful and exclusive plugs, the sponsor (or local dealer) will often buy his own program ads. This direct advertising is especially useful to a sponsor where he wants to tell the viewer of programs coming in the weeks ahead. A show with alternating comedians, a drama program with new and different story lines each week, a show featuring different entertainment personalities on a quiz panel—all these types of programs need enough newspaper ad space to warrant the client's spending his own money to keep his audience interested.

Sponsors are now beginning to benefit indirectly from free station plugs outside of broadcasting media. This comes under the heading of "trade exchanges" between stations and other media. While specific deals are confidential and some stations involved will not even admit taking part in them, it is known that newspapers and broadcasting stations have been exchanging free space and time for quite a while.

**KFMB**  
**TV**  
Channel - 8

**SAN DIEGO'S**  
*1<sup>ST</sup> and only*  
**TV STATION**  
*blankets CALIF'S.*  
**THIRD MARKET**

The San Diego  
Market Increased  
**92.4%**  
From 1940 to 1950

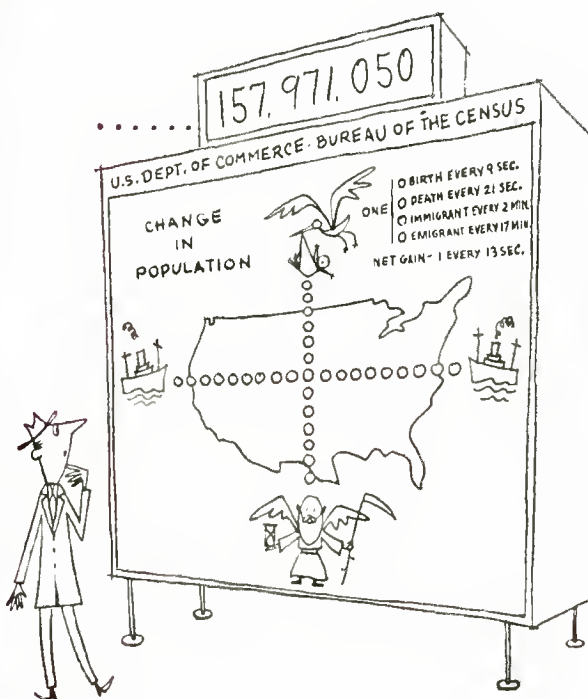
*Wise Buyers Buy*  
**KFMB-TV, AM**  
TV - CHANNEL - 8, AM - 530 K. C.  
KFMB - 5th and Ash, San Diego 1, Calif.  
Represented by  
The Branham Co.

How  
are you  
reaching  
October's  
240,000  
new  
customers?

That's right—240,000 new U.S. customers who may never have heard of your product! 240,000 more customers than there were in September.. college students, brides and grooms, craftsmen and farmers and executives!

We didn't invent the figure. It derives directly from Census Bureau statistics. And it proves once more that you must keep telling your advertising story over and over.

There isn't any short-cut. But there is a way to get the longest mileage from your advertising dollar. That's *radio*. And in six of the nation's biggest market-areas.. Boston, Springfield, Philadelphia, Pittsburgh, Fort Wayne, and Portland, Oregon .. you'll find powerful and popular Westinghouse stations to help reach both new and old customers at consistently low cost.



On the day this magazine was published, U.S. population totaled 157,971,050 — according to the "electric scoreboard" in the Department of Commerce.



WESTINGHOUSE RADIO STATIONS Inc

**KDKA • KYW • KEX • WBZ • WBZA • WOWO • WBZ-TV**

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales



There are also a number of magazine deals, especially with periodicals aimed at radio and TV audiences. One metropolitan TV station has shaken hands on a *quid pro quo* deal with a large outdoor advertising outfit.

Magazine ads cannot easily be used as program reminders for a specific week or day. But many national advertisers insert a line about their TV program in their product advertising. National Dairy has built its Sealtest magazine ads in *Life* and the *Saturday Evening Post* around their CBS TV circus show, *Big Top*. The layout and copy involve circus themes and the ads prominently mention both the program name and network.

A great deal of solid program promotion is developed through merchandising. Sometimes program promotion is the primary aim but more often it is a by-product since merchandising is concerned mostly with product sales. But any kind of merchandising which mentions a TV program, whatever the purpose, is bound to acquaint more people with the program.

Point-of-purchase displays which use a TV personality to sell the product can

certainly be considered program promotion. So can putting the picture of Hopalong Cassidy on a loaf of bread. (Sometimes, of course, a station or network can wrangle a store window just to plug a particular program. As an example, DuMont persuaded a midtown New York City drugstore to let it have a window to promote one of their quiz shows. The display played up the mail pull of the program.)

One promotion man with long experience offered the opinion that when it comes to promotion there is nothing so effective as a truly imaginative campaign which is tied to a basically good program idea.

"You can't get viewers for your show by giving TV editors cocktail parties or hassocks," he said. "All the publicity in the world won't help a poor program, although a good program can suffer from lack of promotion."

It is probably safe to say that any advertising man would agree with that last sentence, especially if you substitute the word "product" for "program" and "advertising" for "promotion."

★ ★ ★

## 10 TV SECONDS

(Continued from page 35)

per right-hand quarter") is reserved for station call letters. A few stations, like WOAI-TV in San Antonio, KSD-TV in St. Louis, and Buffalo's WBEN-TV, either rule out the use of I.D. spot announcements which show both call letters and commercial in the same picture, or else bar the use of sponsored I.D.'s altogether.

But, the trend toward uniform standards is firmly established, and a moving in by national advertisers is under way. Here are several of those who are now extensively engaged in using TV I.D.'s:

*Autos:* De Soto and Buick; *Beverages:* Schaefer and Goebel Beer, Dr. Pepper; Maryland Club, Old Dutch, and Savarin Coffees; *Confections:* Beech-Nut and Clorets Gum; *Drugs:* Bromo Seltzer, Chlorodont, Vicks; *Foods:* Ideal Dog Food, National Biscuit Co., Flako Pie Crust Mix; *Soaps:* Tide, Dif, and Ivory Snow; *Tobacco:* Kools, Parliament, Viceroy, and Ronson Lighters.

Advertisers who use I.D.'s are almost universally happy with them. "The public is growing used to seeing a commercial in the lower three-quarters of their TV screens," Kenyon & Eckhardt's Richard Bourke, assistant A/E on the Beech-Nut account, told SPONSOR. "Beech-Nut has been using TV I.D.'s, and plans even more extensive use of them in major video markets next year. We feel that the 'reminder' punch I.D.'s can deliver will be a big TV factor in our 1953 'Ease the tension with Beech-Nut Gum' campaign for our client."

"Ronson's TV spot campaigns now account for the major expenditure in our consumer advertising budget," a Ronson advertising executive stated. "We consider both 20-second and 10-second announcements to be an excel-



**some spots are better than others**

In Los Angeles your best TV spot buy is KNBH. Participations are currently available in *Komedy Klub*, featuring Uncle Archie and hilarious old-time movies. *Klub* has membership of over 150,000, over 5000 weekly mail pull; is on Monday thru Friday, 6:30-6:55 PM.

For the best spot, at the right time, at the right place use

**KNBH Channel 4**  
HOLLYWOOD

Represented by  
NBC SPOT SALES

Going to Hollywood?  
Want to see television production facilities that you have been dreaming about?

... Just drop in on the new Telepix building ...

**Telepix**

1515 N. Western Ave., Hollywood  
155 E. Ohio Street, Chicago

In Philadelphia  
...people watch  
WPTZ  
more than any  
other TV Station!

\*Not our estimate but ARB figures  
for the entire year of 1951 and  
the first six months of 1952

**WPTZ**

**NBC - TV AFFILIATE**

1600 Architects Building, Phila. 3, Pa.  
Phone LOcust 4-5500, or NBC Spot Sales



the nation's  
first commercial  
UHF television  
station...

KPTV

Portland, Oregon's  
first television  
station

*announces  
the appointment of  
**NBC Spot Sales**  
as National Spot  
Sales Representative*

**KPTV • Portland • Oregon**  
**UHF Channel 27**

*Started Operations September 20, 1952  
Owned by Empire Coil Company, Inc.*

lent buy. You can take advantage of high audience circulation of shows which precede or follow such spot announcements. If you cannot find just the slot you want for a 20-second announcement, you can very often find one just as good in the 10-second I.D."

The use of I.D. spot campaigns isn't restricted to TV advertisers with huge bankrolls and batteries of timebuyers, or even those who can afford to hire film producers to make I.D. announcements. Typical of the successful use of I.D.'s as low-budget "reminder" advertising is the campaign in the New York area sponsored by *TV Guide*, a show listings-and-features magazine that now sells some 400,000 copies to TV fans each week within reach of N.Y. outlets.

Diana Stark, promotion director of *TV Guide*, told SPONSOR: "We're using a simple balopticon I.D. slide, plus live copy, on four New York TV outlets—but we use them as often as we can find a good slot open. Each of them shows the cover of the current issue of the magazine, plus a short, punchy plug for the main feature article. They've done a wonderful job in reminding viewers to buy their copy of *TV Guide* every week, as well as establishing the current 'look' of the publication on the newsstands."

Even though the use of television I.D. announcements is growing, and knowledge of their use is becoming widespread in the industry, many video advertisers (and some who would like to find an inexpensive way to get into TV) feel they would like to know more about them. What do they cost? What rules do you follow in preparing audio and video selling for such a short space of time as 10 seconds? Do they interfere with FCC rules and regulations? Are they a campaign in themselves, or are they a supplement to a campaign?

These questions are typical of those advertisers have been asking. To find answers to them, and to uncover other facts about TV I.D.'s, agency timebuyers, account men, and TV art directors as well as a group of film producers and station reps were interviewed. Here, in a handy question-and-answer form, is what SPONSOR learned:

**Q.** What exactly is a sponsored TV I.D., and how does it differ from the usual short TV announcement commercial?

**A.** The handiest definition of a

sponsored station identification in TV might be this: a commercial for a product or service which is telecast by local stations on a spot basis in the eight-to-10-second time slots reserved between programs for the FCC-required announcement of station call letters and location. The advertiser's video message appears on the same frame as these call letters, and the last three seconds or so of the audio portion are given over to a verbal identification of the station.

I.D.'s differ apart from their

"quickie" length from other TV commercials used between program (one-minute; 20-second breaks) in that they show TV station call letters on the screen during the commercial.

**Q.** Do they comply with FCC rules?

**A.** There's nothing in the FCC rules which bar their use. Section 3.687 of "FCC Rules and Regulations for Television Services" states: "A licensee of a television broadcast station shall make station identification announce-

**17 OUT OF 18  
PREFER WDAY, FARGO!**



Students at North Dakota Agricultural College recently conducted an independent survey among 3,969 farm families in a 22-county area around Fargo. Each family was asked, "To what radio station does your family listen most?" 3,120 of the families named WDAY; only 174 named Station "B"! WDAY WAS A 17-TO-1 CHOICE OVER THE NEXT STATION—A 3½-TO-1 FAVORITE OVER ALL OTHER STATIONS COMBINED!

Fargo-Moorhead Hoopers prove that WDAY consistently gets a 3-to-1 greater Share of the "in-town" Audience than all other stations combined\*!

BMB figures and mail-pull stories also prove that WDAY "hogs the show", throughout the entire Red River Valley! Write for all the facts today, including availabilities.

*\*Despite the fact that the other three major networks maintain local studios!*



**WDAY • NBC • 970 KILOCYCLES • 5000 WATTS**

**Free & Peters, Inc., Exclusive National Representatives**





## Goodyear Tire Dealer Keeps Sales Rolling With Fulton Lewis, Jr.

Herb Quinn and Horace Hodgson (left to right above) took to the air to promote Quinn-Hodgson Tire Service. Well into their second year of sponsorship of Fulton Lewis, Jr. on KOLN, the Mutual station in Lincoln, Nebraska, they report:

"We continue to be amazed at the results brought to us by our sponsorship of Mr. Lewis. Our firm works on a modest advertising budget: because his listeners are so loyal. Fulton Lewis gives us maximum results from our ad dollars."

The 5-nights-a-week Fulton Lewis program, with a ready-made audience and the prestige of the largest national network, is available for sale to local advertisers at local time cost plus low, prorated talent cost. Currently sponsored on 364 Mutual stations by 752 advertisers, Fulton Lewis, Jr. offers a proved and tested means of reaching customers and prospects. Check your local Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

ment (call letters and location) at the beginning and ending of each time of operation and during the operation on the hour . . . by both aural and visual means. Other announcements may be by either aural or visual means."

One station operator, familiar with FCC rules, pointed out to SPONSOR that clients might slip up on the matter of proper station identification. "Outside of the I.D. spot that comes on the hour," he said, "call letters and location can be given aurally. In other words, they don't have to be on the screen in sponsored I.D. spots used at, say, 8:15 p.m. or 9:30 p.m. But, it's good 'station relations' for an advertiser to make sure the right call letters and location are on all his I.D. announcements. A local announcer might forget to read the proper call letters and the station might be called on the FCC's carpet."

**Q. What are the primary uses of I.D. announcements in TV spot advertising?**

**A.** In a recent presentation on the use of TV I.D.'s, Edward Petry & Co., station reps, listed these seven major uses of I.D.'s:

1. Reminder advertising on days your sponsored TV programs are not telecast on stations and networks.
2. Additional hard-hitting advertising in highly competitive markets, and markets where sales are lagging.
3. Extra advertising during the days (such as weekends) when your product is most heavily bought.
4. Advertising to reemphasize simple but important news: product improvement, price change, premium offer, new package.
5. A supplement to regular campaigns during special seasons when your product is most in demand.
6. Advertising to give consistency to your selling effort, through I.D.'s low-cost frequency.
7. Greater impact to both outdoor and TV advertising by using the same layout elements and the same copy theme in both, more than doubling the remembrance factor.

**Q. What are the time costs of TV station I.D. spots?**

**A.** After checking the majority of station reps who handle national TV spot business, SPONSOR found the following to be true of I.D. time costs:

1. The pricing formula at TV stations are remarkably similar; in most cases the "I.D. rate" is about 50% of the "Station Break" (20-second) rate in all time classifications. In other words, if a single Class "A" 20-second or one-minute spot costs \$100 in time charges, the I.D. slot next to it will cost \$50. A few stations charge as little as 30% of the "Station Break" rate.

2. These rates are beginning to show up on new rate cards, whereas in the past the price was often set by haggling. Also, minimums set on the volume (number per week) a sponsor could buy have largely been lifted. Sponsors can often make a good buy in terms of volume discounts, incidentally, since a dollar goes about twice as far in buying I.D. time, and results in twice as many slots adding up to a discount. Many package deals (such as the various "nine-a-week" and "12-a-week" plans of CBS TV Spot Sales) are now being offered by reps.

3. Here are some typical dollar prices of Class "A" I.D. slots, all in prime evening hours and all between well-rated shows, based on latest one-time rates:

Market	Station	Cost
Atlanta	WSB-TV	\$46.80
Birmingham	WAFM-TV	\$40.00
Charlotte	WBTV	\$62.50
Chicago	WGN-TV	\$125.00
	WBKB	\$150.00
Dallas	WFAA-TV	\$47.50
Houston	KPRC-TV	\$58.50
Los Angeles	KTLA	\$115.00
	KNBH	\$150.00
Philadelphia	WCAU-TV	\$150.00
New York	WOR-TV	\$125.00
	WJZ-TV	\$332.50
Okla. City	WKY-TV	\$55.00
Omaha	WOW-TV	\$35.00

Richmond	WTVR	\$45.00
San Francisco	KRON-TV	\$80.00
Tulsa	KOTV	\$50.00
Washington	WTOP-TV	\$65.00

Discounts of up to 45% can be achieved by buying part of the I.D. slots in Class "A" time (as above) and then buying a specified amount of time slots in cheaper time classifications, sponsors should note.

**Q.** *What are the production charges for TV I.D.'s?*

**A.** Unlike time charges, production costs of TV I.D.'s vary rather widely, depending upon how simple or how fancy the advertiser wants the presentation of his message to be. For instance, if he should choose to have the I.D.'s done from a simple slide-plus-live-voice, his production costs might be for the original artwork, plus \$3.00 to \$5.00 per slide per station, plus a possible talent fee (very minor) for a specified local announcer.

On the other hand, if he should go whole hog with a film I.D. series that is 100% animation, his costs might go as high as \$150 per foot of 35 mm. animation—and there are 15 feet of 35 mm. film in an I.D.-length announcement. Then, there would be the costs of the second track, the printing costs of film copies for each station, the film distribution expenses, and so forth. Each "master" may cost \$3,000.

In other words, one advertiser can be spending 20 times as much for the production of a widespread TV I.D. campaign as another advertiser. There are, however, some rule-of-thumb pointers which will help keep expenses down in any large I.D. campaign:

1. The costs of filmed I.D. an-

nouncements can be cut if they are made as part of another film job. That is, if a series of one-minute or 20-second films are being shot for a TV advertiser, I.D.'s can be made by using some of the left-over footage, plus extra shooting on the sets with the same talent while everything is still assembled for the job. It's well to remember that a special set-up (cameras, sets, actors, lab work, etc.) for a film I.D. would cost almost as much as a full 20-second announcement.

2. I.D.'s have a much longer useful advertising life, most film-makers feel, than do 20-second announcements. Therefore, fewer are needed to do the job. Remember, too, that standardization of format has meant much less waste motion in agency preparation and in the making of films or slides for station use.

**Q.** *What rules can be followed in creating a good TV I.D.?*

**A.** These creative pointers were passed on by several admen to SPONSOR:

- Making a good TV I.D. is like creating a good highway billboard. It should be not try to ease the viewer gently into a "sell" message by way of some kind of clever tie-in. By the time you do this, the I.D. is over.

- The copy with a TV I.D. should be short and punchy, and have plenty of memory value. Don't get involved in long declarations, or a multiplicity of copy points. Say it quick, and say it simply. Make each word count.

- Don't be afraid to seek the advice of specialists in making I.D.'s. It isn't as easy as it looks to sell properly in eight or 10 seconds. Talk to your agency art directors, and to film

**In Boston**

**COCA COLA**

through

**D'ARCY ADVERTISING COMPANY**

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

**Buys**

**WHDH**

**50,000 WATTS**

through **John Blair & Co.**



# 1000 WATTS

## 730! Charleston's most far reaching station



"Member me telling you about the First Anniversary celebration of Emmett Lampkin's 'In The Garden' program? Well, we held it Sunday, September 7th, at the Morris Street Baptist Church here in Charleston. The two-hour program featured the 'In The Garden Chorus and Ensemble'; Dr. Frank Veal, noted Negro Minister; the Carole Priester Singers; and of course, our own Emmett Lampkin.

There were 1,700 of our Negro friends in attendance, plus a good showing of white friends, also. Over 300 were turned away!

Now, that proves to me where the loyalty of our Negro listeners lies.

Completely and irrevocably (is that a good word?) dominating the Negro Market in Coastal Carolina is W P A L.

Better contact our reps, and get on the Band Wagon for some real, effective fall selling!"

**W-PAL**  
of CHARLESTON  
SOUTH CAROLINA

John E. Pearson Co., S.E.: Dora-Clayton Agency

P.S.—TOP HOOPERS, TOO!

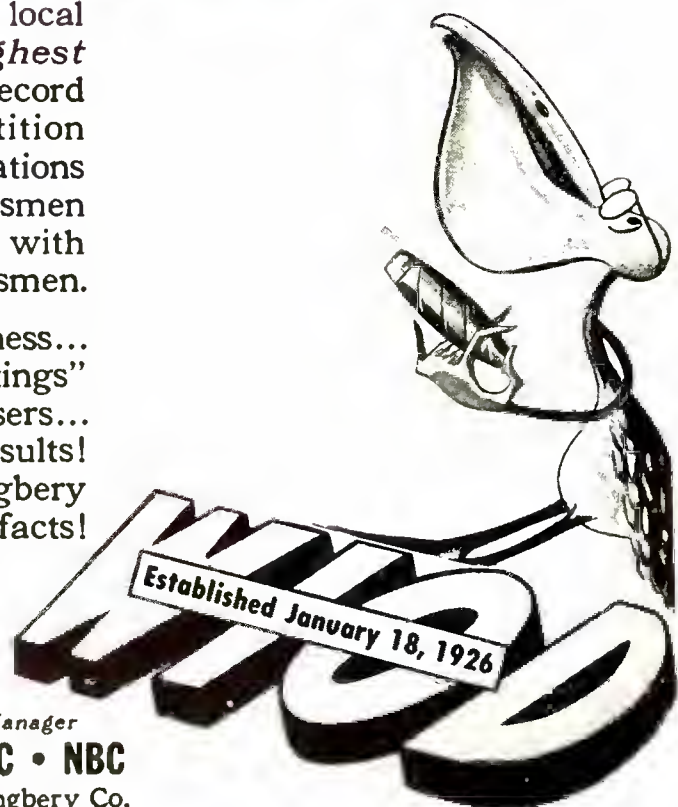
# HIGHEST

## Since 1947

Right now, WIOD'S local time sales are the *highest* since 1947!...a great record in view of competition from 10 radio stations with 43 local salesmen and one TV station with 11 local salesmen.

And, we got this business... not by selling "high ratings" to our local advertisers... but by getting 'em results! Ask your Hollingbery Man for facts!

James M. LeGate, General Manager  
**5,000 WATTS • 610 KC • NBC**  
National Rep., George P. Hollingbery Co.



producers. Explain your problem, and then listen to their suggestions.

- The pictorial portion of a good I.D. is simple, and can be grasped quickly by audiences. Stay away from too-tricky shots, crowded effects, and don't let the picture become static. You have to have full integration of audio and video to be successful: they must work as a team to get across one good simple idea in a few seconds.
- Don't compromise with quality in a big TV I.D. campaign. Although a bad TV I.D. can't hurt you very much in that short a space of time, a good one can do a wonderful low-cost job of reminder advertising for almost any television advertiser." ★ ★ ★

## RUPPERT ON THE AIR

(Continued from page 33)

The big break with tradition was Ruppert's decision to spend \$100,000 in one month on spot daytime radio, limiting the sales messages to hard sell with a minimum of frills.

The strategy behind this move is explained by Ruppert's Herman Katz, who told SPONSOR: "After studying the advertising and sales methods of competitors, we agreed on a plan that would capitalize on the weak spots in their armor and emphasize our own strength.

"First, since our advertising budget was not as large as competitors, it was agreed that rather than dissipate our strength through use of all media, we would dominate as much as we could those media we did use.

"Secondly, we would use a particular medium consistently and strongly enough to make a real impression.

"Third, since we noticed competition didn't bring up their big advertising guns until late spring or early summer, we felt we could get the jump by launching our campaign on 1 March, while advertising competition was not as great."

The results were immediate. Consumer demand was quickly transmitted to retailers. Ruppert's sales force found itself warmly greeted when making the rounds. And sales leaped from \$6,712,573 for the first quarter to \$10,161,791 for the second. That this was not a flash in the pan was proved by third quarter sales of \$12,097,466. By the end of the year the books showed a net profit of \$479,098 versus a net loss of \$1,610,379 for the year 1950.



With the effectiveness of air media proved, Ruppert devoted almost 60% of the \$2,000,000 advertising budget in 1951 to radio and TV. Stepping up TV activity this year means that Ruppert will have to earmark about 65% of an estimated \$2,750,000 budget to air advertising in 1952.

After the first spurt of sales the Ruppert strategists increased the pressure as more advertising dollars became available. In August 1951, when Anchor Hocking dropped out of *Broadway Open House*, Ruppert wasn't able to carry the load alone. A comparatively inexpensive syndicated film show *Candid Camera* (of *Candid Microphone* fame) was picked up and used over WJZ-TV, New York, and in various New England markets.

Came the fall and Ruppert bought \$19,500 worth of time on WNBC, New York, in order to get in on that station's "Chain Lightning" merchandising plan. Under this arrangement Ruppert was guaranteed exclusive displays in over 1,600 chain stores—accounting for 62% of the retail food business in the vital New York market. Of equal importance to Ruppert was the fact that the plan gave them a great degree of flexibility because they were not committed to a specific number of announcements or station breaks during a specific week, but could juggle the schedule to fit in with special promotion plans. The only limitation was that the total amount of time had to be used during the 13-week period ending in December.

The value of this type of merchandising is attested to by Ruppert Merchandising Manager Ted Brady, who says, "During the week in which we are permitted our extra display, sales for Knickerbocker increase on an av-

erage of 250 to 300%. A 700% increase was experienced in a store in Astoria, L. I."

At the end of the first cycle, Ruppert signed a 52-week contract with WNBC for \$97,000 worth of time in 1952, this to include the thrice weekly newscasts of Kenneth Banghart from 6:00 to 6:15 p.m. Tuesday, Thursday, and Saturday which Ruppert sponsors.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
 "Radio advertising will grow another \$250,000,000 in the next five years, although the radio broadcasting industry is in for another two years of purgatory before it cleanses away all its sins."

KEVIN B. SWEENEY, V.P.  
 Broadcasting Advertising Bureau

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Under the new contract WNBC arranges for display space four times a year for one-week periods in each of the chains participating in the plan. Ruppert is thereby able to plan in February its merchandising operation for the whole year and its sales force makes certain to hit the designated stores at the appointed time in order to insure good display space.

The necessity for the advertiser to follow up on this type of plan is pointed out by Ruppert's Assistant Advertising Manager in charge of point of purchase activities Lincoln Allen: "Getting a front-of-the-store display gives us an opportunity to reach the shopper with a variety of packages and sizes of one brand before she reaches the regular beer department where we have to compete with many packages of many brands."

By keeping the advertising pressure on all winter Ruppert held sales slipage during the cold months to a minimum.

When spring rolled around, the

steam was turned up even higher. Ruppert knew that it couldn't ignore sports coverage but for a number of reasons it wasn't interested in going in for the play-by-play radio and TV coverage done by two of its competitors, Ballantine (Yankees) and Schaefer (Dodgers). In the first place Ruppert didn't have that kind of money to spend on sports; secondly, the top audience-drawing teams were tied up with long-term contracts; thirdly, Ruppert still had an eye cocked on that woman shopper.

A schedule offered by WNEW, New York independent, seemed to fit Ruppert's specifications to a "T." Spotted throughout the day, depending upon the playing schedule of New York's three major league teams, the station broadcast the schedules and scores of the local teams. A tricky jingle opened each segment, then the scores followed by the "Knock, Knock for Knickerbocker" jingle. This schedule of 40 announcements a week was designed to appeal to the housewife who likes music while she works, is interested enough in baseball to want to know the scores, but either too busy or not sufficiently interested in the sport to want to see or hear a play-by-play account of a game.

Outside the New York area Ruppert uses a heavy announcement schedule in New England markets, backs it up with some local programing.

By the end of the baseball season Ruppert was willing to try to prove that "there ain't no seasonal aspects to selling beer." The current fall and winter lineup runs from early in the morning until after midnight, with heavy emphasis on radio in the daytime and wide TV coverage at night.

Morning coverage starts with *Bill*

*In Boston*

**ANACIN**

through

JOHN F. MURRAY ADVERTISING AGENCY, INC.

*Buys*

**WHDH**

50,000 WATTS

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.

through

John Blair & Co.



*Leonard's Newscast* (WCBS) from 9:00 to 9:05 a.m., Monday, Wednesday, and Friday. Announcements and station breaks via the WNBC pool use the hard-sell technique throughout the day, then Ken Banghart's news is beamed from 6:00 to 6:15 on Tuesday, Thursday, and Saturday.

Swinging over to TV for after-dark coverage, Ruppert picks up the tab for Bill Leonard's *Today's Feature* on WCBS-TV Monday through Friday from 6:05 to 6:10 p.m., continues the hard sell on *The Late Show*, WCBS-TV from 11:15 to 12:45, Monday, Tues-

day, and Wednesday; participates on the *11th Hour Theatre* via WNBT on Thursday and Friday nights.

With sales booming in the grocery outlets, Ruppert is now able to devote some funds to bolstering the draught beer sales. Although many commercials on its other programs announce the availability of Knickerbocker on tap, the latest program to be added to the schedule, *Sam Hayes' Last Minute Football Forecasts* on WNBC from 10:45 to 11:00 p.m. on Friday nights is pinpointed at the draught-beer drinking males.

For Ruppert to ignore the over-the-bar market would be wasteful. The fact is that the New York area is the largest "on tap" market in the country. Although the national ratio of package to draught sales runs about 76 to 24, Ruppert's sales in the New York market average about 64 to 36. So, despite the national trend, which in the last 12 years has shifted from a 50-50 ratio to the figures cited above, Ruppert intends to protect its interest in the draught sales which built the company to its peak.

It was 85 years ago that Jacob Ruppert, Sr., then in his early twenties, cleared some woodland in the Yorkville section of New York City. He erected a 5,000-barrel capacity brewery which has grown to the present 2,500,000-barrel plant which still stands on the same site.

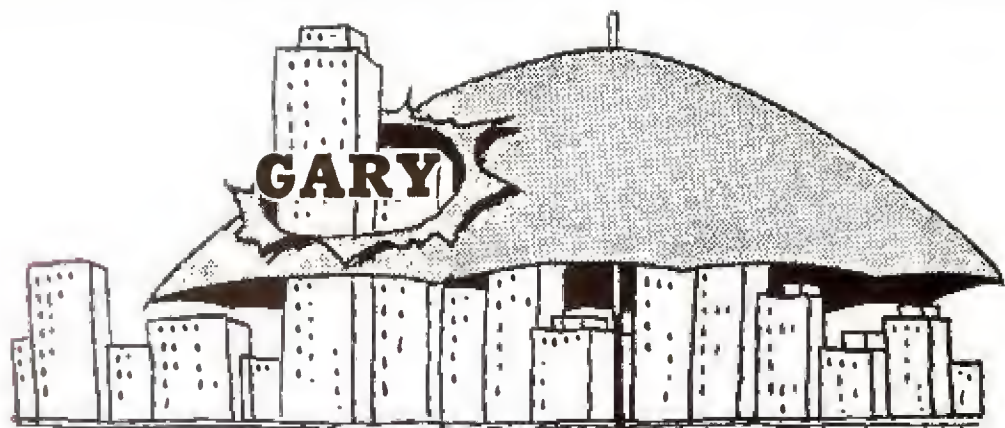
Under his son, Colonel Jacob Ruppert, "New York's Famous Beer" became nationally known and attained industry sales leadership. In addition to owning the New York Yankee baseball club and stadium, the Colonel invested so much of the family money in his native city that the Ruppert family became the second largest real estate taxpayers in town.

Stepped-up competition during the depression weakened Ruppert's dominance. Staid management policies didn't keep up with the aggressive selling tactics of competition. Throughout World War II, Ruppert profited by the seller's market, but mounting production difficulties were catching up with the brewery.

A change in management brought in a new president who tried to cover losses in the New York market by spreading distribution. This widened coverage, with an accompanying stretching of the promotional dollar, was only a stop-gap measure.

By September 1948 the structure was getting shaky. Fred Linder, a 40-year man at Ruppert—now president—assumed responsibility for the brewery's management. A wildcat strike of five weeks' duration hit the company a month later. Many dealers, unable to get Ruppert's beer, dropped the line. A three-month total work stoppage the following spring was the straw that broke the brewery's back. Competitors rushed in to supply the beer taps which had formerly borne the Ruppert brand.

Looking around, the company discovered that despite its financial reverses one of its distributors was still



You can't cover Indiana's #2 market from another state.

Our rates are local and include complete merchandising distribution and promotion assistance.

We serve 400,000 loyal listeners in Negro, rural, industrial, and four nationality groups.

Only the Gary Sales Plan sells Indiana's second market.

Call us without obligation.

*Des. O. Coe*  
Gen. Mgr.—WWCA

**WWCA**

**Gary Indiana's  
No. 2 Market**



**Chicago's  
Radio  
Monster**



doing very well. Herman A. Katz, who was sales agent for Ruppert in the New England territory, had built the brand to top-seller position during the 16 years he had been associated with the company. Linder called in Katz and shortly thereafter announced that the first step must be the development of a new beer.

Katz explains this move thusly: "Today's market for beer is a young market. It is made up of young people, and it is nearly as much female as it is male. Today's beer drinker is a sociable drinker. This calls for a different kind of beer—different from the kind our forefathers used to drink. It calls for a fine-flavored beer, easy to drink, not gassy, not bloating. In other words, less filling. And that's our slogan, 'Extra light, frosty-dry—less filling'."

Another key factor in the new brand's success was the revival of a real Father Knickerbocker, long accepted as a symbol of New York City. Although Ruppert contends that Father Knickerbocker is being developed "not as a beer salesman but as an Ambassador of Goodwill for the world's greatest city," the association in people's minds between the living symbol and the beer is inevitable. Seemingly born to play the role, Jim O'Neill as Father Knickerbocker appears not only in all Ruppert's advertising in newspapers, point-of-sale material, and TV, but at civic functions, historical pageants, conventions, and sales meetings.

But although Knickerbocker beer is Ruppert's trump, the company has other cards in its hand. Ruppert Light Ale is very popular in New England, and a recent addition has been Mory's Stock Ale, an aged (one year) stock ale which is the pride of the brewery's

ale brewmaster, Tom Morton.

Also on the fire is a campaign for Ruppiner, a dark, Bavarian-type beer which has, the company believes, excellent potentialities, particularly in the German-American market. Test campaigns in German language radio in New York City are being contemplated and promotional activity on this item will probably be stepped up shortly.

It would be typical of Ruppert to cash in on a minority market. Since

★ ★ ★ ★ ★ ★ ★ ★  
 "How any advertisement above the lolly-pop level can make any sales sense at all when it fails to discuss price and value is a question that completely escapes me. Yet the majority of national advertisers seldom quote prices."

JAMES D. WOOLF  
 Adv. Consultant  
 Santa Fe, N.M.

★ ★ ★ ★ ★ ★ ★ ★

the introduction of Knickerbocker, the company has backed up its large space ads in *The Daily News* and *Journal American* with frequent insertions in *Amsterdam News* (Negro), *Morning Telegraph* (horseplayers), *Irish Echo*, *Civil Service Leader*, and *New York Czas* (Polish).

Pinpointed at the housewife is a new seven-ounce bottle of Knickerbocker called "Little Knick." Recently introduced in grocery stores, the bottle sells for 10¢ and is designed to attract those who like their beer in small quantities or with between-meal snacks.

Nevertheless, the big "minority" group Ruppert is currently wooing is the draught beer drinker. The continued shrinkage of this group is based on several factors.

As far as the beer drinker is concerned, TV in the home has certainly been a key element in the switch of his

drinking habits. Also, many of today's beer drinkers first imbibed in the military service where they acquired a taste for a light, mild (3.2% alcohol), bottled beverage which has a slightly different taste as a result of having been pasteurized. Pasteurization is necessary in bottled beer to give it longer shelf life.

The other side of the coin is reflected in the growing attitude of the bar operator in favor of the bottled product. This is particularly prevalent with the more recently opened taverns and bars. Among the reasons given for the switch to the packaged product are:

1. It costs approximately \$4-5,000 to install the cooler, pipe lines, and icebox storage facilities for keg beer.
2. Maintenance of the cooler, coils, and pipe lines is a constant expense.
3. Bottle beer gives better cost control over bartenders.
4. There is a higher profit per sale.
5. Certain locations (the financial district, for instance) operate only a limited number of hours per day and tap beer must move fairly fast to maintain its best qualities.

Despite the fact that the packaged product is more profitable *per sale* to brewer and tavern owner alike, Ruppert is taking steps to stem the tide. Says one Ruppert sales executive, "Many bar operators don't realize that they are cutting their own throats by switching to packaged beers. Here they have an exclusive commodity—draught beer—and instead of playing it for all they're worth, they put themselves in a position whereby they have to compete with the supermarket. So why should a guy pay a bartender 25¢ or more for a bottle of beer when he can get the same thing in a grocery

**In Boston**

**CAMELS**

through

WILLIAM ESTY COMPANY, INC.

on

**WHDH**

50,000 WATTS

through John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.



▶ **unduplicated**

---

▶ **practical**

---

▶ **factual**

---

▶ **readable**

---

▶ **your best adv. buy**

---

**SPONSOR**

*The magazine radio and TV advertisers use*

store for a dime less? To help the bar operators, with whom Ruppert's has always maintained excellent relations, we have men going around instructing bartenders how to draw the best glass of beer, keep beer at the proper temperature, and the pipe lines in perfect condition."

Another step in the campaign to influence the bar operator is Ruppert's distribution every week of a forecast of scores in upcoming football games. This forecast is prepared by Sam Hayes (a noted sports handicapper) and ties in with Ruppert's sponsorship of the Friday night radio program *Sam Hayes' Last-Minute Football Forecasts* over WNBC, New York.

Already the company's increased production has had an effect on the national picture: The New York metropolitan area has regained from Milwaukee the title of No. 1 U. S. beer producing area.

The brewery is cutting into the sales of both local and premium beers. But Ruppert isn't worrying about whose sales go down as its go up. The strategy, according to Biow Account Executive Dave Halpern, is simply "to concern ourselves with selling our own product and not to waste money fighting competition."

This attitude is exemplified by Ruppert's refusal to spread itself thin by expanding into other markets at this time. The company plans to solidify itself thoroughly in its present markets before stepping out.

But it is a safe bet that when Ruppert does decide to expand it will follow the strategy used in its sensational comeback: pick the weak spot in the competition's armor, and saturate the area with air advertising to get the greatest effect in the least time. ★ ★ ★

## PRESENTATIONS

(Continued from page 39)

ried by saying "er." Delsarte used to go "hmmmm" between silences, but this is tricky, and should definitely not be attempted by amateurs.

We generally suggest starting with some provocative statement like:

*"In 1843, when this company was founded, the assistant treasurer said a few words I'd like to repeat to you now" . . . or even better:*

*"The place of research in modern advertising is too often misunderstood."*

Either of these openings snags the weaker part of your audience immediately.

### IV. The Presentation Proper

*Always speak in a mumble.*

*This is a must!* Sometimes a nervous member of the audience will ask you to speak up. Raise your voice for a sentence and then slide down to your original pitch. After two or three requests, he will give up.

Make sure that you use a large number of passive verb forms and abstract nouns. Here are a few foolproof ones:

*"The data found in the following pages can be accepted as representing the habits and preferences of the Universe . . ."*

*"One discrepancy should be noted in the table . . ."*

*In the left hand column, percentages based on typical cells among the 2,000 cases are presented . . ."*

This part of the technique is quite a bit of sport. As you gain confidence, you will begin to work out fascinating variations like the Hidden Verb technique, the Boomerang Participle, or the Multiple Adjective Strategy, which you can pick up from any copywriter.

An eminent presentations practitioner once picked off two account men at the same time with this: "Afterwards, notwithstanding somewhat controverting data, and while some doubt as to validity was still predicated, reliable limits were nevertheless determined."

Beautiful sentence, that, but not for novices. As you can see, every word in it is relatively familiar. You always run the danger that a slip of the tongue will make the sentence understandable. Beginners are usually better off learning some good technical words and using them liberally. *Kurtosis* is a good word, for instance. *Dichotomization* is excellent. *Pearsonian coefficient*, *factor analysis*, *Gaussian curve*—all will do. For the adventurous, I have a list of special technical phrases that I have made up myself. One of my favorites is the Mercedes-Benz Factorial Compensation Line. The Amateur Statistician will never admit that he hasn't heard of it. If someone else asks what it is, smile knowingly at the Amateur Statistician and say, "Mr. Durfee, don't you think that's a little involved for the two of us to talk about now?" He will agree enthusiastically. If he ever gets you alone and asks about it, look at him with surprise and say, "Why, it's in any good elementary textbook."

An easy aid to all these techniques is to read your talk. If the presentation is completely verbal, keep your eyes glued to the page. This produces the effect that you are talking to yourself, and the audience feels no obligation to listen.

If the presentation *does* have charts, imagination can run riot. There are several tested and approved methods for putting your audience to sleep with a chart presentation:

**In Boston**

**ESQUIRE**

**SHOE POLISH**

through

EMIL MOGUL COMPANY, INC.

**Buys**

**WHDH**

**50,000 WATTS**

through

John Blair & Co.

OWNED AND OPERATED BY THE BOSTON HERALD-TRAVELER CORP.



1. Read *all* printed material on the charts. If Chart No. 4 says "1,200 carefully stratified homes were sampled," read it all very slowly, as if the audience could not see. An experienced lecturer will punctuate this sentence with coughs, wheezes, foot shifting, etc. The audience generally finishes the page three minutes before you. While they wait for you to finish, they begin to think about the mortgage, a birthday present for the baby, what to do on vacation—and so to sleep.

A variation of this is to read *nothing*. Let the *audience* read, but give it a good five minutes on every page. Here, of course, the danger is that you yourself may fall asleep.

2. Stand with your back to the audience while you look at the charts. This eliminates the possibility that a spot on your tie or an expressive moustache will keep them alert.

3. Refer to previous charts. Fumble around for a while before you find them. Then reread them to the audience more slowly than ever.

4. Quote all figures. Presenting figures is an art by itself, but these are the high spots. First, show several figures on a page—the more, the better. Figures should be small, badly printed, and close together. Second, run a lot of lines on a page—five or six trend lines weaving in and out of each other are excellent. Third, mix up pie charts, bar charts, etc. Change your chart scales frequently.

5. If this is a slide presentation, it helps to have the slides slightly out of focus. Do not let a slide appear upside down. This generally gets a laugh and stirs up the audience.

If you have followed these basic instructions carefully, your weaker listeners should by now be peacefully asleep.

**Special Problems** Occasionally, after following the above instructions, you find that a hard core of the audience is still awake. This is usually composed of the Amateur Statistician and the Head. Let us take up the Statistician first, for though he is fiercer, he is more subject to intimidation.

With the Amateur Statistician, you use the two fold (or dichotomized) approach of Confusion and Superiority. By now you should be half way through the presentation. Instead of reading each figure in the charts, flip the pages rapidly, touching upon this and that. Throw in several tabulations *not* on the charts. This will further confuse him.

Then say casually, "Of course, these figures will all be in the printed report."

The Statistician will subside. He would like to impress the Head with his critical ability, but your reference to the Mercedes-Benz Factorial Compensation Line upset him, and he's afraid of looking foolish. He'd feel safer examining the printed report with textbook in hand. If, later, he asks for the report, which of course does not exist, inform him stiffly that only a few copies were available, and they went to top executives.

This leaves only the Head. He has trained himself to stay awake through thick and thin. Uncannily, he has understood the figures and made some sense out of the mumble. He would rather resign than read any printed data on this thing, so he is determined to stick it out. *You* must concentrate on putting him to sleep.

It is the meeting of two strong per-

## SELL MORE IN THE SOUTH'S No. 1 State!

# A Lucky Strike in the Camel City \*

\* Winston-Salem  
is the home of  
R. J. Reynolds  
Tobacco Co.

# WSJS

1/5th\* of all  
**DRUGS**

Sold in North Carolina  
**ARE SOLD IN**  
WINSTON-SALEM'S

## WSJS

**15-COUNTY  
MARKET**

\* \$14,700,000 S. M.  
1952 Survey of Buying Power

Recent official Hooper Ratings show WSJS, the Journal-Sentinel Station, **FIRST** in the morning—**FIRST** in the afternoon **FIRST** in the evening! For the finest in AM-FM coverage, it's WSJS in Winston-Salem.

Represented by: HEADLEY-REED CO.



sonalities. You might try intoning a long table, looking straight at him and swaying rhythmically from side to side. Sometimes this hypnotizes him. Or you might lose your place in the notes for a few moments. Delsarte Finch used to insert a page of some other report, and intersperse, for instance, a table of logarithms or the Yankees' batting averages. This often does the trick.

If neither of these methods work, there is one further technique. Explain at length that the survey suffered from inadequate funds. Plead for a larger appropriation for the next survey.

This works every time.

Well, everyone is fast asleep! Murmur softly to yourself for a moment or two—Delsarte memorizes cube roots at this time. Then boom out in your loudest voice, "Well, it was a tough job, but worth it."

Fling open your jacket and display on your chest a large Phi Beta Kappa key, which may be easily rented or borrowed.

Immediately everyone will awaken, startled and guilty. No questions will be asked. Some people will slink out. Others will come up, and congratulate you on a brilliant job. Tell them that this was only a brief discussion that you'd be glad to expand on later.

No one will ask you to.

Any questions, anyone? Hey, wake up! ★ ★ ★

## FACTS UNLIMITED

(Continued from page 29)

in the East listens to an out-of-home radio set, other than a car radio, on an average day. About half of this listening is done at "Place of Work," and about a quarter of it is done at the homes of neighbors and relatives. In the two Midwestern studies, no comparative figures (out-of-home minus the car radio listening) are available, although several charts explore the location of sets in the total out-of-home radio listening.

**4. Special features of radio-TV audiences—East and Midwest.** The three Whan studies give a valuable index of radio program tastes among both Eastern and Midwestern audiences, as well as an opportunity for comparison. The research method used by Whan was a simple one. Listeners were asked to select from a list of some 16 basic types of program materials

the five types they liked best. Here are highlights of these findings, covering total areas involved. Percentage score indicates number of respondents who put this show type among five best liked category.

### A. NEW ENGLAND WOMEN

RADIO TYPE	RANKING
<i>Complete drama</i>	62.0%
<i>News broadcasts</i>	60.3
<i>Comedians</i>	53.2
<i>Popular music</i>	49.4
<i>Aud. participation</i>	48.7
<i>Variety shows</i>	42.9
<i>Talks, comment</i>	28.9
<i>Sportscasts</i>	27.0
<i>Classical music</i>	26.2
<i>Serial drama</i>	24.3
<i>Religious programs</i>	17.4
<i>Oldtime music</i>	16.7
<i>Homemaking shows</i>	16.4
<i>Brass band music</i>	10.9
<i>Farming talks</i>	3.1
<i>Market reports</i>	0.6

Note how Eastern women turn most to drama, secondly to news, and thirdly to comedy entertainment. This is in contrast with masculine tastes in the East which show:

### B. NEW ENGLAND MEN

RADIO TYPE	RANKING
<i>News broadcasts</i>	71.3%
<i>Sports broadcasts</i>	58.7
<i>Comedians</i>	58.3
<i>Complete drama</i>	54.0
<i>Popular music</i>	45.0
<i>Aud. participation</i>	35.6
<i>Variety programs</i>	35.4
<i>Talks, comment</i>	34.1
<i>Classical music</i>	20.7
<i>Oldtime music</i>	18.7
<i>Brass band music</i>	13.7
<i>Religious programs</i>	11.7
<i>Serial drama</i>	11.0
<i>Talks on farming</i>	6.6
<i>Homemaking shows</i>	3.6
<i>Market reports</i>	3.0

Contrast these Eastern program preferences with those of the Midwest, and some interesting conclusions arise. For one thing, Midwestern women seem to have stronger tastes for news, audience participations, and serial dramas than their Eastern distaff cousins. Midwestern men, at the same time, share the taste for news that men have in the East, but Midwesterners are more fond of comedy shows and slightly less fond of sports programs. For the Kansas-area study, the male and female preference figures were:

# TOP

# MARKET

## MARKET DATA

for Counties Covered by  
K-NUZ—Houston, Texas

Population	1,119,800
(Negro 160,000)	
Radio Homes	327,240
Retail Sales	\$1,392,525,000
Food Sales	\$327,587,000
General Merchandise Sales	\$164,284,000
Apparel Sales	\$103,232,000
Home Furnishing Sales	\$82,885,000
Auto Supply Sales	\$103,547,000
Bldg. & Hardware Sales	\$123,998,000
Food & Beverage Sales	\$96,328,000
Drug Sales	\$42,083,000

SRDS Consumer Markets 1951-1952  
for all market figures.

Call **FORJOE**  
or **Dave Morris**  
General Manager  
at **KE-2581**

**K-NUZ**

HOUSTON'S LEADING INDEPENDENT



The September Issue of  
*"The Television  
Audience of Today"*

covers the subject

# TV Western Programs

This study was basically designed to measure habits and attitudes of TV owners toward Western Programs.

Each TV owner was thoroughly questioned about viewing of western programs. Information resulting from this questioning includes:

1. Economic status as a factor in viewing.
2. Children as a factor in viewing.
3. Sex as a factor in viewing.
4. Regular viewing of specific programs.
5. Favorite western programs, and reasons for selection.
6. Types of Western programs preferred.
7. Non-viewers objections to Western programs.

Respondents were also shown a list of statements about Western programs and asked to agree or disagree with each statement. The results are of great importance since it is shown that, strangely enough, much of the sentiment that Westerns are harmful to children comes from families without children.

It's an interesting and valuable study — one you should have.

*Advertest Research*

90 BAYARD ST.

NEW BRUNSWICK, NEW JERSEY

CHarter 7-1564

## A. KANSAS WOMEN

RADIO TYPE	RANKING
News broadcasts	71.5%
Featured comedians	57.1
Popular music	46.3
Aud. participation	45.2
Complete drama	43.7
Religious programs	34.8
Sports broadcasts	28.5
Serial drama	27.4
Oldtime music	24.8
Classical music	18.9
Variety programs	18.0
Homemaking shows	16.5
Talks, comment	15.5
Market reports	15.4
Brass band music	14.9
Talks on farming	10.2

## B. KANSAS MEN

RADIO TYPE	RANKING
News broadcasts	80.7%
Featured comedians	59.8
Sports broadcasts	51.9
Popular music	38.8
Aud. participation	35.2
Complete drama	32.3
Oldtime music	29.0
Market reports	27.7
Religious programs	23.7
Talks, comment	23.0
Classical music	16.2
Talks on farming	15.6
Brass band music	15.3
Variety programs	14.7
Serial drama	14.4
Homemaking shows	4.2

There are enough slight variations — although the pattern is basically similar — between programing preferences in Kansas and those in Iowa to make an intramural study in the Midwest of interest.

## A. IOWA WOMEN

RADIO TYPE	RANKING
News broadcasts	73.4%
Featured comedy	57.5
Aud. participation	49.9
Popular music	47.9
Complete drama	41.9
Sports broadcast	31.8
Religious programs	28.8
Serial drama	25.3
Variety programs	22.0
Oldtime music	20.8
Homemaking shows	18.9
Market reports	17.0
Classical music	15.9
Talks, comments	15.7
Band music (brass)	12.5
Talks on farming	11.3

## B. IOWA MEN

RADIO TYPE	RANKING
News broadcasts	79.1%
Featured comedy	63.2
Sports broadcasts	52.5
Popular music	42.3
Aud. participation	39.6
Market reports	31.7
Complete drama	31.3
Oldtime music	27.3
Talks on farming	21.1
Talks, comment	20.9
Religious programs	19.5
Variety programs	18.7
Band music (brass)	14.2
Serial drama	11.1
Classical music	9.8
Homemaking shows	4.3

The many more facts which can be obtained by a close study of all three of the 1952 reports of Dr. Forest L. Whan, can give advertisers and agencies alike their most comprehensive view of the differences in preferences and behaviors of East and Midwest audiences yet available in radio-TV research. ★ ★ ★

## DAYTIME TV

(Continued from page 31)

tisers polled by SPONSOR voiced this one point: The networks made a mistake in adopting for TV the same day vs. night rate structure which prevailed in radio, and by continuing the system the networks are compounding an error. Also most of those polled thought the daytime price should be geared to a graduating scale, based on the growth of daytime sets in use. As the daytime audience grew in ratio with nighttime levels, the rates for daytime could be increased. There was a wide diversity of opinion as to starting level for daytime rates. The suggested figures ranged between 25 and 40% of the nighttime rate. Majority opinion



SPONSOR

was for a peg of 35%.

On the matter of daytime TV's value to the advertiser, the poll disclosed that advertisers and agencies were doing anything but selling it short. They considered its prospects bright and unlimited, and that the only two things hampering its development at the moment were a miscalculated price formula and failure to find the right programing pattern.

Meantime the over-all daytime sales picture doesn't shape up too strongly for the networks. Only CBS has claimed that it is in a better position than it was a year ago. Its sales status daytime as of 10 October was 18 hours sold, an increase of about three hours over last year. NBC is down to six and a half hours (with *Kate Smith* but 70% sold), as compared to nine hours sold last year. Both ABC and DuMont were likewise considerably better off a year ago. Two shows that added a lot of time and billings weight to last season's schedule were *Bill Goodwin* (General Electric) and *Bert Parks* (General Foods). Between them the two shows accounted for five half-hours a week. Daytime TV hasn't experienced any windfalls similar to these since the two shows were cancelled.

In conducting its survey on the question of whether network TV is over-priced SPONSOR found agency officials, advertisers, and network executives more than ready to express their viewpoints—providing that they as individuals were not quoted. A cross-section of these viewpoints follows:

*Benton & Bowles*—"After a thorough analysis of daytime viewing as compared to homes using TV at night, we have asked the nets to make a reappraisal of their daytime rate structure. We feel that the networks have erred in carrying over into television the radio practice of setting the daytime rate at 50% of the nighttime rate. The daytime listening habit in radio moved as fast as it did because of the kitchen set, and it doesn't look as though history will repeat itself with TV.

"We recognize that TV is still in a developmental stage but we strongly oppose the idea of our advertisers being asked to pay rates that are grossly out of proportion to what they can get at night while this experimenting is in progress. Dollar for dollar the advertiser doesn't as yet get anywhere near the audience break that prevailed in daytime radio.

"We urge that the networks, instead of resorting to a lot of sophistry involving program ratings and share-of-audience, put their daytime rate structure on a realistic and equitable foundation by revising the rates in keeping with the ratio of daytime audience to nighttime audience. Nothing could be

★ ★ ★ ★ ★ ★ ★ ★  
"As an instrument of broad national coverage, television will have a strong chance for advertiser acceptance if it is sold in the magazine tradition—with advertisers allowed to buy just an ad, not a show, and to buy not necessarily on an every-week frequency but only as often as they want, or can afford."

HENRY SCHACHTE, Adv. Dir.  
The Borden Co.

★ ★ ★ ★ ★ ★ ★ ★  
fairer than this request. As this ratio moves up the networks could gradually increase the daytime rates. For a starter we suggest that the daytime rate be a third of the nighttime rate."

*Compton*—"Reduced to simple terms, what we're objecting to is the networks charging our clients for 50 units of cost and delivering but 36 units of effect. Here's how inconsistent the networks are: On a network basis they're charging us 50% of the nighttime for a daytime period, but if you'll look at

the rate cards of their own m&o stations you'll find the daytime rate ranging between 30 and 40% of the nighttime rate. We've asked the network to answer this question: Which of these price structures do you consider the more equitable and economic? So far we haven't had an answer.

"The advertiser should not be asked to pay a ratio that existed in the hey day of radio unless television gives quick promise of delivering a like ratio. We don't think that will happen and so we have called on the networks to make their m&o rates the national scale, and also to the daytime, or C. rate from 5:00 to 6:00 p.m. We're convinced that, regardless of the counter-arguments, expectations, and hopes the networks may have to offer, they should proceed at the earliest to convert their pricing formula into something that makes economic sense."

*Young & Rubicam*—"Here's a good index to what our agency thinks of network daytime rate structure. A year ago we ranked as the No. 1 agency in daytime TV. We had 18 quarter hours of programs running on the networks. This season we're down to one-third sponsorship of *Search for Tomorrow*



## WBNS Doesn't Fall Back on the "NET"

With the greatest of ease . . . WBNS programming swings back and forth from top CBS shows to locally-produced programs built around beloved Ohio personalities. Blessed with a choice of all the best CBS talent, WBNS knows sponsors can't miss when local favorites add their endorsement to selling messages aimed at Central Ohio.

**WBNS RADIO**  
PLUS WELD-FM

CENTRAL OHIO'S ONLY

ASK JOHN BLAIR

POWER  
WBNS — 5,000  
WELD-FM — 53,000  
COLUMBUS, OHIO



OUTLET







Same old story  
in Rochester . . .

## WHEC WAY OUT AHEAD!

Consistent audience rating  
leader since 1943.

# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

Representatives . . .  
EVERETT-MCKINNEY, Inc., New York, Chicago  
LEE P. O'CONNELL CO., Los Angeles, San Francisco



## MEMO-GRAM TO Timebuyers

We don't sell surveys, polls  
or ratings . . .

WE DO SELL MERCHANDISE

**W** EAS—DECATUR-ATLANTA  
JIV—SAVANNAH  
GOV—VALDOSTA, GA.

**KWEM** WEST MEMPHIS—  
MEMPHIS

"The Family Stations"  
Race—Rural—Religion  
Check MUNTZ-TV on an  
All-Out BANGUP SELLING  
Performance

Contact **FORJOE** now or  
**STARS, INCORPORATED**

Candler Bldg., Atlanta  
Box 142, Memphis, Tenn.

(P&G) and a quarter hour of *Kate Smith* (Johnson & Johnson).

"Before recommending to our client that they pull out of daytime TV we conducted numerous studies on viewing audience ratios, day vs. night, and costs-per-1,000. In terms of rates alone we couldn't do other than point out to our clients that nighttime TV was a tremendously superior buy. (Incidentally, most of our clients who quit daytime TV are now to be found on the nighttime TV schedules.)

"One of the things that strongly influenced our reactions toward daytime costs was the summer problem: Sets-in-use dropped off spectacularly in the summer time, particularly in the afternoon. We bring this up because we think that if an equitable ratio of day time rates is to be arrived at this summer factor must be taken into consideration: Any figure on homes-using-daytime-TV must be taken over the span of an entire year and not by quarters or from September through May.

"The daytime rate structure is a serious problem to us because it keeps us from doing many of the things we'd like to do with television. When you're hard put to justify a rate, you're just penned in."

*William Esty & Co.*—"We have what is probably the lowest cost-per-1,000 per-minute-of-commercial (\$1.35) in the *Strike It Rich* program (Colgate), but we still think that the pricing of daytime network TV is in sore need of adjustment. We have made studies that show there's quite a gap between the 50% rate charged for daytime and the actual ratio of daytime and nighttime viewing. The daytime audience may eventually reach that 50% level, but meanwhile something should be done.

"By the way, we have found that there's quite a spread in the percentage of homes viewing as reported by the various rating services. That circumstance will also have to be considered when and if the networks decide to adjust daytime rates."

*Biow Co.*—"There is some evidence that the attention daytime television is getting is nowhere what it was in radio's formative years. Daytime television is also very much slower in developing than nighttime television. Aside from other factors, such as measuring the viewing attention of the people reached, daytime television poses this big question mark: What is the true ratio of homes using TV in the

daytime as compared to nighttime? (The rating services are certainly wide apart on daytime ratings.)

"When a daytime strip costs an advertiser around \$2,000,000 a year he should know the extent of the actual audience, the number of homes that use daytime television, and whether the rate he pays is in the right proportion to what he could get for the same money in terms of viewers at night."

*NBC*—The network's position revolves around these points:

1. 1951 was a developmental year and should not be used to determine a price ratio for the 1952-53 season.

2. Because of the competitive setup—or rather the lack of it—the advertiser gets a bigger piece of the daytime pie than will prevail in years to come. CBS concentrates its programming in the morning, while NBC has elected to make the most of its afternoon schedule.

3. NBC fully appreciates the fact that it must find a way to solve the summer replacement situation when its key daytime show *Kate Smith*—drops out. But in the meantime it wouldn't be fair to include the summer months

Miss Loretta Mahar  
Cramer-Krasselt Co.  
733 N. VanBuren St.  
Milwaukee, Wis.

Dere Loretta:

I gist want to take time out from  
my broomin' to tell you about a show I  
heerd on WCHS.  
Seems that a fly-  
in' saucer landed  
in th' hills 'bout  
90 miles from  
here and scared  
folks half to  
death. Ov course,  
WCHS intervued  
thim folks in a  
speshul s h o w  
gist like evry-  
thin' speshul is  
on WCHS with  
5,000 at 580.  
Seems like our  
speshul events  
peeple is always  
on th' go fer  
somethin' like a  
fire or a reunion  
or a centennial  
or sumthin'. Folks  
know they'll al-  
ways here it on  
WCHS. Y o u  
know, we've got  
more W. Va. listeners than any othur  
stashun in th' s'tate.



Yrs.,  
Algy.

**WCHS** Charleston, W. Va.



in citing the percentage of homes using daytime TV when it comes to discussing the ratio between daytime and nighttime viewing.

4. With but two years of experience behind network daytime TV it is much too early for anyone to try to decide what it is worth.

5. The time has not yet arrived when the network need entertain any thoughts of daytime rate adjustment. The network, after all, is still under obligation to its affiliates not only to maintain the rate structure but to strengthen daytime schedules with quality programs around which the affiliates will be able to sell spot time.



## Ever Get That "Tired" Feeling?

Take a tip from little Bismarck—you'll sleep like a baby if you've put KFYZ to work, selling families with the 4th highest buying power in the nation\* . . . in wealthy North Dakota.

\*SM 1951 Survey of Buying Power.

# KFYZ

BISMARCK, N. DAK.

5000 WATTS-N.B.C. AFFILIATE  
Rep. by John Blair

Again, the networks must look to daytime sales for their additional profits. Nighttime is virtually sold out and NBC, specifically, is reconciled to the fact that it cannot raise nighttime rates.

6. Some of the big advertisers expected too much of daytime TV. Instead of dipping their toes into it via participation in network-produced shows, they put on their own half-hour programs—some of them relatively expensive—and when the resulting cost-per-1,000 looked staggering they and

★ ★ ★ ★ ★ ★ ★ ★  
"Advertising doesn't cost 25c; 1/2c; 'very little.' Advertising doesn't cost anything. It cuts costs. It saves money. If it didn't we wouldn't have advertising. It's that simple. We have advertising because it is economically valuable."

JOHN D. YECK, Pres.  
Yeck and Yeck

★ ★ ★ ★ ★ ★ ★ ★  
their agencies were inclined to settle the blame on rates.

CBS—This network seems to feel that while the points made by agencies and advertisers may have merit, any reexamination of rates would have to be in light of station operating costs as well as the level of set use in the daytime. Stations can't be asked to cut their rates if by doing so they incur losses on their daytime operations. In any event, if there is to be an adjustment it probably couldn't take place until there are many more TV stations on the air and the competitive picture makes such an adjustment look like a natural sequence. CBS also had this comment to make on the line of argument advanced by agencies:

1. Advertisers are getting a specialized consumer audience in daytime viewers, and they should be willing to pay more, even if the sets-in-use ratio seems to dictate lower prices.

2. The daytime network TV advertiser is still getting a relatively good value in cost-per-1,000 since it costs him so much less to program in daytime than at night.

3. An advertiser should look at his participation in daytime television on a long-range basis and think in terms of building up a franchise through the years, as he did with radio. By worrying about exact price ratios at this stage of the medium's development, the advertiser could lose sight of what consistent participation in daytime network TV would mean to him in economic, as well as franchise, terms two or three years hence. ★ ★ ★



## "I GOT AN IDEA."

I HAVE AN IDEA THAT IT'S  
A PROBLEM TO:

Develop a fresh, saleable programming approach for your station

Build ratings in your market

Achieve or maintain leadership in the eyes of your community and your advertisers

Sell your product under a new high in competition

I have an idea that you'd be interested in a thoroughly-seasoned young program executive (with excellent background for TV) who has helped meet and successfully answer those problems

I have an idea we can work together—profitably. If you like the idea, write:

BOX 1 SPONSOR  
510 Madison Ave. N.Y. 22, N.Y.

IDEA FOR AGENCIES: add agency experience, years of colorful production and persuasive copy. Interested in your ideas, too.

## Key to a \$6 Billion Market

# WPHL

560 kc.

## The Philadelphia Inquirer Station

An ABC Affiliate  
First on the Dial  
In America's Third Market

Represented by THE KATZ AGENCY



# be...R-W\*

Be "Radio-Wise! Get extra power behind your sales message through "Personality Selling" on Rahall Stations - where listener loyalty really pays off!

# R

## ADIO'S TOP

- AUDIENCE
- PERSONALITIES
- MARKETS

Yes, on all 3 vital points, Rahall Stations deliver the goods.

# W

## KAP

1000 W. ALLENTOWN, PA. 1320 KC

## NAR

500 W. NORRISTOWN, PA. 1110 KC

## WNR

1000 W. BECKLEY, W. VA. 620 KC

National Representatives

(a) WEED and CO.

(b) WALKER & CO.

## RAHALL STATIONS

JOE RAHALL, President

## YOU AREN'T REACHING

LOS ANGELES' MAJOR

## Negro Market

unless you're buying  
HUNTER HANCOCK'S  
"HARLEMATINEE"

THIS TIME

# Check KEVD

LOS ANGELES  
Represented by  
Joseph Hershey McGilvra, Inc.

## ROUNDUP

(Continued from page 57)

The Seaboard Container Corp., an industrial firm, is sponsoring the public interest series, *Freedom, U. S. A.*, over WIP, Philadelphia. The show is aired at 6:30 p.m. on Sundays and follows another Frederic W. Ziv Co. transcribed series, *I Was a Communist for the FBI*. Prior to the show's debut on 28 September, Benedict Gimbel, Jr.,



WIP president and general manager, held a special luncheon at which civic officials, military representatives, and Philadelphia area educators auditioned the new series. Seen in photo (l. to r.): Gimbel; Louis P. Hoyer, superintendent of public schools in Philadelphia; Frederic R. Mann, pres., Seaboard Container Corp.

Each fall, to herald the beginning of a new TV season, the *Milwaukee Journal* publishes a special television section. This year's section consists of 18 pages of eight-column sheets, fronted and backed with full-color photographs. The editorial material covers TV from all angles—origin of the medium, programing, personalities, backstage problems, TV in relation to politicians, farmers, educators, industrialists—even statistics such as sales of TV sets compared to radio sets. (One sidelight: "Radios are still outselling television sets by two to one.") Most of the material in the section was naturally related to the *Journal's* own video outlet, WTMJ-TV, Milwaukee.

Rootes Motors, Inc., British firm which makes Hillman Minx cars, is opening an unexpected market for its autos in the course of its current radio campaign here. At least, what happened recently at KYA, San Francisco, would indicate so. Rootes has established the practice of providing all radio personalities doing Hillman Minx commercials with one of the cars to give them first-hand knowledge of per-

formance. KYA sports director Les Keiter—who promotes the Minx on his sports shows—was no exception. Soon after that, four KYA staff members went out and purchased their own Minxes.

Fifteen months ago, M. E. Blatt Company, Atlantic City, N. J., department store, switched from extensive newspaper advertising to using only radio for its daily advertising. How this came about is told in a brochure distributed last month by the BAB to ad agencies and member stations. Titled "The Queen Keeps Her Crown—By Using Radio", the booklet relates how store bigwigs decided that, in the face of rate increases, newspapers were not reaching enough of the market for the price. When they looked at radio and found it offered nearly 100% saturation, they cancelled all daily newspaper advertising and took on an extensive radio schedule (using WFPG and WMHD, Atlantic City, and WOND, Pleasantville). Result: climbing sales volume at no increase in the ad budget.

## THE STARS ARE BACK ON CBS



Benny, Crosby, Lux Radio Theater and a host of the brightest stars are back on KROD. Your advertising will be in the best of company here, will sell more because more people will hear it. Call your nearest Taylor office today.

## COVERAGE

greater than any other station  
in El Paso, regardless of power

# KROD

600 KC

5,000 WATTS

Represented nationally by O. L. Taylor Co.  
KROD-TV Channel 4  
NOW UNDER CONSTRUCTION



*The Only*

**COMPLETE BROADCASTING  
INSTITUTION IN**

*Richmond*

**WMBG—AM**

**WCOD—FM**

**WTVR—TV**

**First Stations of Virginia**

**WTVR** Blair TV Inc.

**WMBG** The Bolling Co.

**THE QUAD-CITIES**

**82<sup>nd</sup> in POPULATION  
among Sales Management's  
162 Metropolitan Areas**

All people are consumers. But quality people are better customers. The depth of quality in the Quad-City market is an outstanding asset of 240,500 people who live here. Good ancestry, fine geographical location and diversified means of livelihood all contribute to the high standard of Quad-City living. WHBF is favored with the loyalty and friendship of Quad-Citians, accumulated during 25 years of service in radio broadcasting.

Les Johnson—V.P. and Gen. Mgr.



*Quad-Cities' favorite*

**WHBF** AM  
FM  
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS  
Represented by Avery-Knodel, Inc.

CKAC, Montreal, celebrated its 30th anniversary this month with almost 50 special programs in one week. The kickoff day, 5 October, was dedicated to CKAC stars and staff personnel of another era, saw former CKAC announcers and artists taking over the station's microphones. The week's programs revived the station's broadcasting history, worked up to the present until on 11 October, some of CKAC's most promising young talent was introduced in a forward-looking presentation. Another of the anniversary week's features was a special Hollywood-produced broadcast on which such stars as Denise Darcel, Corinne Calvet, Leslie Caron, Lauritz Melchior, Charles Boyer, and Cary Grant were heard. CKAC is a French language station, owned and operated by a French-Canadian newspaper, *La Presse*.

\* \* \*

Stations WNBC and WNET in New York came up with a catch-phrase in connection with the register-and-vote campaign which caught on like wild-fire in and around the big city. The phrase: "Don't be a 'lanovoc'." It was aired in more than 400 announcements and station breaks a week for several weeks around registration time—at first in a teaser campaign, then in an "explanatory" campaign telling what a "lanovoc" is and why it's so important not to be classified as such. E. g.: a "lanovoc" is a "lazy, non-voting citizen." (New York's record registration would indicate that this and other vote drives have been highly effective.)

\* \* \*

"The Frenchman" and "The Baby" have nothing on comedian Ernie Kovacs who stars in a new WCBS-TV (New York) picture presentation aimed at stimulating additional sponsor interest in his show, *Kovacs Unlimited*. It's made up of expressive photos (TV-screen-shape) and informal running commentary by Kovacs in his own uninhibited style. Kovacs extends a genial invitation to sponsors to "C'mon over to the studio. Nobody knows who belongs on the show, so if you walk in front of the camera you may become a TV star (no charge for this service). If you care to, bring along a sample of your product (for this build-up, we charge a little)." Kovacs and cast appear on WCBS-TV Monday through Friday, 12:45 to 1:30 p.m.; the show is all ad lib, has won praise for its scriptless success. ★ ★ ★

Wisconsin's  
most ...

Show-  
Full  
STATION

IN THE LAND  
OF  
MILK and MONEY

5000 WATTS  
GREEN  
WBAY  
Rep. WEED & CO.

**Am I your  
man?**

TV-AM general or sales manager:  
Experienced all phases broadcast-  
ing with emphasis on sales and  
promotion, both station and net-  
work. 8 years top-flight radio  
station; 4 years TV. \$15,000,000  
TV time and program sales to  
national advertisers since 1948.  
Seek permanent TV or TV-AM  
station connection, established  
or expanding, with opportunity  
to purchase equity on demon-  
stration of results and sincerity.

**Box 2, SPONSOR**



# BMI

## Popularity

A piece of music is measured and appraised chiefly by its popularity—and when folks are humming or whistling a tune you can be sure it is popular.

The public is usually unaware of the authorship or source of the song it is humming. And quite often those in broadcasting who program these tunes are not fully aware that a great percentage of the current BIG HITS are being performed under their BMI license.

YOU BELONG TO ME  
I WENT TO YOUR WEDDING  
AUF WIEDERSEH'N  
JAMBALAYA  
HALF AS MUCH  
GLOW WORM  
BOTCH-A-ME  
STRING ALONG  
VANESSA  
HAVE A GOOD TIME

### BROADCAST MUSIC, INC.

580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

# KWJJ

## Portland's Family Station

### Local News

Edited for Portland listeners—KWJJ news is carefully spaced to give Local people a complete coverage of local and national events.

### Local Sports

No other Station in Portland gives such complete coverage of local sports events. KWJJ carries exclusive Baseball, Basketball and Football broadcasts.

### Local Music

KWJJ's two popular disc jockeys bring Portland the kind of music it wants to hear. Local preferences guide the selection of all KWJJ music.

# KWJJ

Studios & Offices  
1011 S. W. 6th Ave.

PORTLAND  
OREGON



## MEN, MONEY, MOTIVES

(Continued from page 6)

journalists depend for their data in part upon confidences given by such administrators. The advantage of the business journalists is that he may talk to the "other" elements in the industry, can relate and recall, sift the significant from the so-what.

\* \* \*

An object of satire for 30 years in radio, and now again in television is the sponsor who doesn't know what he is doing, or why. True, TV costs have made the species less common than in radio. Nonetheless there still appears every now and again some corporation innocent who dislikes the effort of reading business periodicals. Usually he argues that there are too many of them, or that they are dully reported, as they sometimes are, or that he is better briefed than any business journalist could be. The last may be a dangerous assumption indeed if the executive has embarked upon strange waters, if he is buying talent, for example, without knowing any of the pitfalls of the market, and is depending upon angle-shooters for advice.

\* \* \*

Executive vanity is not often mentioned out loud but vanity is the most dangerous motivation factor of all. Reputable business journals spread practically no butter but venal business journals lay it on with a trowel, like a talent broker. If a business administrator with a blind spot of personal vanity is being given the artistic build-up by experts in bewitchment and if in his conceit he scorns to read, and hence never sees, the "warnings" as published, he is really inviting acute embarrassment upon himself.

\* \* \*

Admittedly it is always hard to get honest counsel in business, what with everybody on the make. But business journals, of the reputable sort, come as close as anybody to dishing out bias-free "guidance."

★ ★ ★

EDITOR'S NOTE: Columnist Landry's sentiments, expressed with Landryesque precision, couldn't be closer to our own if we'd suggested the topic which we didn't. Giving advertisers facts of value to them in their business is just what we had in mind in adopting the slogan sponsor USE magazine for radio and TV advertisers.

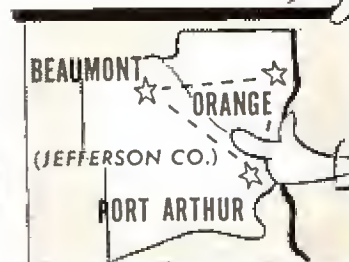
MACK from

K-PAC

recommends

## TEXAS' 5<sup>th</sup> MARKET

the rich, industrial tri-city area



KPAC serves a population of 236,100 in the rich Beaumont-Orange-Port Arthur metropolitan tri-city area.

KPAC is the No. 1 radio salesman for local sponsors in the world's No. 1 oil refining area.

MUTUAL



5000 WATTS

JOHN E. PEARSON CO.  
National Representatives

### STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (39 U.S.C. 233).

OF SPONSOR, published bi-weekly at Baltimore, Maryland, for October 1952.

The names and addresses of the publisher, editor and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, N. Y.

Managing Editor: Miles David, New York, N. Y. Business Manager: Bernard Platt, New York, N. Y.

The owner is: SPONSOR PUBLICATIONS Inc., New York, N. Y.

Stockholders of one percent or more of stock are:

Norman R. Glenn, Mamaroneck, N. Y.; Elaine C. Glenn, Mamaroneck, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neill, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; Paoli Bloom, New York, N. Y.; Pauline H. Poppele, New York, N. Y.; Edwin D. Cooper, North Hollywood, Calif.; Henry J. Cooper, Brooklyn, N. Y.; Judge M. S. Kronheim, Washington, D. C.; Norman Reed, Washington, D. C.; Adele Lebowitz, McLean, Va.; John Pattison Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Harold Singer, Washington, D. C.; Bernard Platt, New York, N. Y.; Norman Knight, Westport, Conn.

That the known bondholders, mortgagees, and other security holders owning or holding one percent or more of total amount of bonds, mortgages, or other securities are:

None.

That the two paragraphs above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect, in the said stock, bonds, or other securities than as so stated.

Sworn to and subscribed before me on this 1st day of October 1952.

SEAL: Frank E. Marra

(My commission expires March 30, 1954.)

Bernard Platt,  
Business Manager.

SPONSOR

**Editor corrects Aussie radio facts in Int'l. Basics section** Leonard Blanket, editor of Broadcasting & Television, Sydney, sends these corrections to Australian radio facts in International Basics section of SPONSOR's 14 July Fall Facts issue: There are 103 commercial stations in Australia and 40 Government-owned stations. Latter do not accept advertising. There are 2 main national networks: Macquarie (53 stations) and Major (17 stations). Country had 1,898,291 licensed sets in August or 22.23 per 100 population. Station 3DB Melbourne costs \$104 an hour night rate, not \$149; 100 words are \$8.58. Plans for one Government-owned TV station have been shelved.

-IRS-

**Fiji Islands have commercial station** Fiji Islands' 500-watt ZJV in Suva, the capital, is not only continuing to accept commercials but is expanding to 2,000 watts, according to C. T. Sproule, advertising manager, Broadcasting Dept., Amalgamated Wireless (Australasia) Ltd., the operators. SPONSOR had omitted Fiji from its world commercial radio map in 14 July issue. Fiji has 284,950 inhabitants (5,000 Europeans), 2,000 licensed receivers (1949).

-IRS-

**Ruppert in Virgin Islands** Ruppert Beer (Biow) has scheduled an intensive spot campaign over WIVI, Virgin Islands. Pan American Broadcasting is rep. (For story on Ruppert air advertising in U.S., see page 32.)

-IRS-

**Two Canadian TV ratings released** Penn McLeod and Elliott-Haynes Ltd. have just released their first television ratings covering Toronto's new TV station, CBLT. Both show big opening-night audience (82.5 to 86% of sets tuned in 8 September). Audience then dropped to about 25% for rest of first week. Canadians prefer WBEN-TV, Buffalo. McLeod's comment in New York: "The Canadian Broadcasting Corp. may have to revise its rates" (now \$1,600 an hour).

-IRS-

**U. S. sponsors active on Panama Net** Here's what American sponsors are using in Panama (4-station RPC Network): Swift's Florecita butter—"Los Apuros de Ramona" ("Ramona's Troubles"); Kellogg's products—"Montana Kid"; Colgate Palmolive—"El Gato" ("The Cat") and "Un Amor Frente al Destino" ("Love Before Destiny"), and Esso—"Tierra Adentro," one-hour show about hinterland life. Melchor Guzman represents RPC.

-IRS-

**Two drugs boost foreign radio budgets** Pleased with this year's results, Alka-Seltzer (Robert Otto) and Norwich Pharmacal (National Export Advertising Service) will spend more on foreign radio in 1953, reach more countries, according to reports.

--IRS-

**Radio Ceylon adds to sponsor list** Radio Ceylon, 100,000-watt Far Eastern international outlet (Pan American Broadcasting is rep), has added following sponsors: Goodyear, Lipton's, Standard Vacuum, Pan American Airways, Air France, Knox Products. Station carries shows like "Superman," "Front Page Lady."





### Whan reports have broad use

Readers of the summary and commentary on the Dr. Forest L. Whan studies (starts on page 25) will readily agree that the researcher has come through with an absorbing assortment of material. His findings should hit the interest target not only of media people but those in the advertising field who specialize in programing. Dr. Whan includes a batch of information on regional program preferences that is likely to arouse much discussion among the agency experts whose job it is to determine what types of entertainment can have the strongest cross-section appeal.

Dr. Whan's reports on the Iowa, Kansas, and Boston areas are exhaustive in the scope of data they cover: radio set ownership; TV set owner-

ship; out-of-home listening; auto-radio listening; comparison of media activity; profiles of listeners' and viewers' habits and program preferences and recommendations for programing improvements. They're a cornucopia of valuable tools for both the seller and the buyer.

It's to be hoped that other radio or TV stations will follow the lead of WIBW, Topeka; WHIO, Des Moines, and WBZ, Boston and provide the industry with even more of Dr. Whan's area measurements, done on a comparable yardstick.

### I.D.'s: a case of solid cooperation

The standardization of TV I.D.'s will in time probably come to be cited as a classic example of how close cooperation between the seller and the buyer can save as well as make money for both. As related in the article on page 34, the fact that I.D.'s are becoming increasingly important to national advertisers is due to the way NARTSR and a group of agencies worked out a system of standards for film and audio length. Credit is also due the 85 stations which have accepted the new TV format for I.D.'s.

Before the adoption of the standards, the I.D. was more popular with local advertisers. Now that the same I.D.'s can be used on the vast majority of stations, the pendulum has swung the other way. At present use of I.D.'s

is evenly split between national and local advertisers, and if the present trend rate continues the ratio by this time in 1953 could easily be 75% national and 25% local advertisers.

### Hadacol is back with "deals"

Harry B. Goldsmith, who garnered quite a reputation as a hard-fisted buyer of radio while an official of Groves Laboratories, is back on the special propositions trail. This time it's in behalf of Hadacol, which he recently took over as president.

Goldsmith is bent on doing a blanket spot job in Southern states, and is talking about using around 230 stations, and of investing part of a \$250,000 budget in that direction. But Goldsmith's method of buying has a strange little twist.

According to himself, quite a number of stations not located in Hadacol's primary selling area think so much of Hadacol's ability to stage a comeback that they are willing to run Hadacol announcements without compensation. That arrangement would continue until all the Hadacol retail inventories in that area had been exhausted, and then when these same stores started reordering the speculating stations would be rewarded with paid-for time.

Smart dealing, if you can get away with it, but it ain't cricket, partner, for all the rest of the advertisers who make a habit of paying for what they get—and at the start of the campaign.

## Applause

### Self-respect transcends the code

For articulate statesmanship and frank appraisal of his own industry James C. Hanrahan, vice president of Scripps-Howard Radio, Inc., and WEWS, Cleveland, has built up a reputation that ranks him in the top brackets. What Hanrahan had to say at a recent annual conference of the Association of Better Business Bureaus was very much in keeping with the sort of forthrightness that can be expected of him.

The subject was the TV code devised by the NARTB. Hanrahan, who was a member of the subcommittee that

worked on the code, said that he had "great faith" in the code, and then he added this "however":

"We put reliance upon codes, upon laws, upon the Federal Trade Commission, upon Better Business Bureaus, but all of these are relatively unimportant unless the operator of each individual station brings to his operation, his best judgment, his entire conscience and the knowledge within his soul that unless he operates every hour in the interest of the public, he is sunk. He will not succeed. He may temporarily make a profit, but if in the long run he fails fully to serve the public, he'll be washed out."

At another point of the discussion Hanrahan said: "They (station operators) have more to lose than your Bureaus do. They may forfeit their licenses and their right to live and do business, so I hope that none of you assume that you are the only one in charge in your community of guarding the public interest, because that is the basic responsibility of the ownership and management of the station."

In these few words Hanrahan, with his usual directness, has expressed a philosophy of conduct that sound more cogent than the terms of the code itself. It should win the hearty accord of all advertisers.



IN THE HEART  
OF AMERICA...

It's The  
**KMBC**  
**KFRM**

Team and It's

*Wholehearted and "Wise"*



*"Women-Wise"...* \*

KMBC-KFRM is wise in the ways of a woman. So is Bea Johnson, newly appointed KMBC-KFRM Director of Women's programs and conductress of the "Happy Home," (8:30-9:00 AM, Monday through Friday). But that's not all. *Women in the Heart of America* know all about Bea Johnson, too. They know her as housewife and mother, and one whose wide experience can provide them with the answers to their problems. That is the reason why they requested her return to the air. As Joanne Taylor on KMBC from 1936 to 1941, she was one of their all-time favorites.

So now, more than ever before, the relationship between The KMBC-KFRM Team and the women of the Kansas City Primary Trade Area exists as a very effective cycle. These women are well acquainted with Bea Johnson. Bea and The Team are likewise well aware of the wishes of these listeners and are first to supply them with the program material that they want. The association of Bea Johnson, KMBC-KFRM and the lady listeners is an unbeatable combination—for the advertiser. Bea's sincere recommendation coupled with the prestige of KMBC-KFRM is certain to make sales of any product or service carried on "Happy Home."

\* This is the third of a series on The KMBC-KFRM know-how which spells dominance in the Heart of America.



Call KMBC-KFRM or Free & Peters for the story of Bea and the "Happy Home." BE WISE—REALIZE...that to sell the Whole Heart of America Wholeheartedly, it's "Happy Home" on...

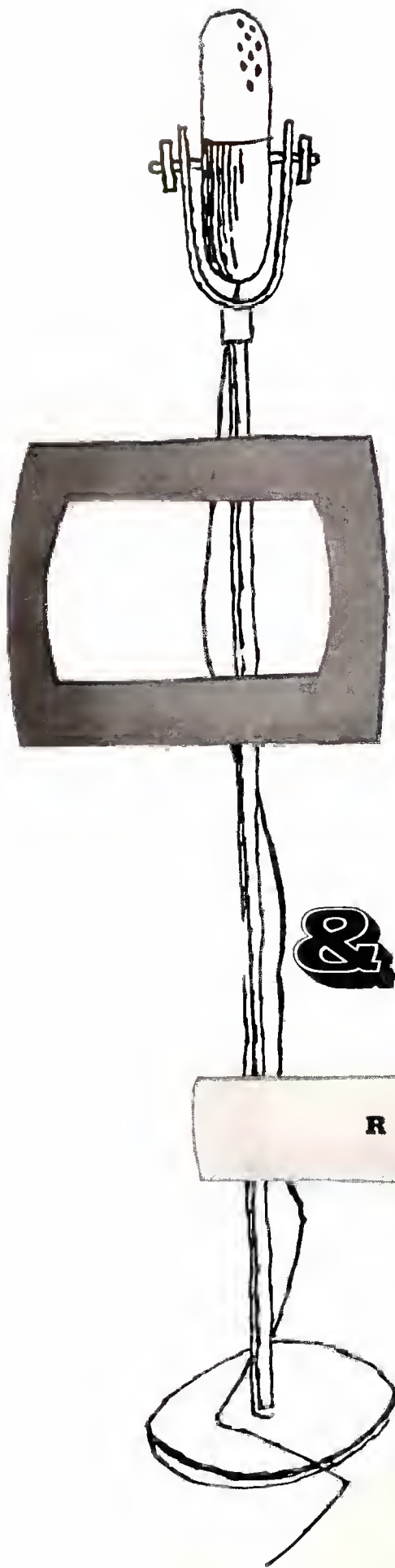


The **KMBC-KFRM** Team

CBS RADIO FOR THE HEART OF AMERICA

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY





**& COMPANY**

**RADIO STATION REPRESENTATIVES**